

**Images of Identity:
Understanding the Professional Identities
of Art Educators through
Arts-Based Educational Research**

Submitted by

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Figure 1.0 – *Me As a Teacher – How do I see myself as a teacher? – 2011*
(Key, 2012)

Abstract

This study was an exploration of the professional identities of secondary school mid-career art educators through arts-based educational research [ABER]. The aim of this research was to gain understandings of mid-career art educators' perceptions of their professional identities. Inspired by my personal experiences as an art educator, this study engaged other art educators to visualise their professional identities, as secondary mid-career art educators in England, and contribute new perspectives to the research community.

Theoretically, this study is aligned with the writings of Dewey (1934, 1944), Deleuze and Guattari (1987, 1994). Deleuze and Guattari's post-structural concept of the rhizome formed the basis for the development of the ideas associated with identity. As an assemblage, the rhizome is a complex system based on non-linear, reactionary growth patterns. The non-linear growth of the rhizome is facilitated by the activation of the *in-between*. As such, the rhizome connects to a view of identity as an unstable, flexible and fragmented entity that is in a constant state of *becoming* (Bauman, 2000).

Dewey's pragmatism was connected with Deleuzian post-structural theory through the writings of Semetsky (2006). Dewey (1944) and Greene's (1973, 2003) writings associated with democratic education and artistic development connected these theoretical considerations with constructivism, the arts and education. Sachs' (2003) writing on progressive and bureaucratic education provided a framework for the discussion of professionalism and professional identities.

As a contribution to ABER this study was based on a/r/tography (Springgay et al., 2008) as a methodology and actively integrated image and text to the data collection and data analysis. Collage was used as the main arts-based method to develop responses from the participants and to visualise the participant data.

This research asked mid-career art educators with busy lives and demanding occupations to consider who they are and express their views through art. These images of identities reflected the complex *in-between-ness* of professionalism in education.

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List of Abbreviations

The following abbreviations are used throughout this thesis.

ABR	Arts-Based Research
ABER	Arts-Based Educational Research
ABSR	Arts-Based Social Research
BERA	British Educational Research Association
BTEC	Business and Technology Education Council
DfE	Department for Education
ESRC	Economics and Social Research Council
GCE	General Certificate of Education
GCSE	General Certificate of Secondary Education
GTC	General Teaching Council
ITT	Initial Teacher Training
ISI	Independent Schools Inspectorate
IVSA	International Visual Sociology Association
NQT	Newly Qualified Teacher
NSEAD	National Society for Education in Art and Design
Ofsted	Office for Standards in Education
PRU	Pupil Referral Unit
QTS	Qualified Teacher Status
RBA	Research-based art
UK	United Kingdom
U.S.A	United States of America

Chapter 1

Introducing Identities

1.1 Introduction

The aim of the research presented in this study was to contribute to an understanding of mid-career art educators' professional identities, with a particular emphasis on how the process of constructing identities could be investigated through the use of arts-based educational research [ABER]. The research was based on a paper titled 'Acting In-between: The Professional Identity of an Art Educator' (Key, 2012) that focused on my own journey as an art educator and how my perceptions of identity were aligned with the educational identities highlighted by Sachs (2003). As a reflective practitioner, I engaged in reflective practice (Schön, 1983) based on a cycle of art making and writing. Schön's writing on reflection encouraged thinking about what I was doing as an educator, and supported a continuous cycle of learning that promoted professional development. My personal reflective practice acknowledged an *in-between* state that embraced different identities as part of my role within an educational system that was balancing aspects of both bureaucratic and democratic education. Aspects of professionalism and understanding our own professional identities, thus, became a key area of interest for my research. This study sought understandings, with reference to how other mid-career art educators perceived their identities as artists, researchers and teachers.

The theoretical approach for this project was linked with the post-structural writings of Deleuze and Guattari (1987, 1994). Exploring the notion of the 'rhizome' as a structural system is at the core of this study. Key ideas are also drawn from Dewey (1916/1944) with reference to democratic education and Greene (1973, 1995) associated with the importance of creativity and artistic development within democratic communities. Semetsky (2006) informed the drawing together of the post-structural ideas of Deleuze and Guattari with the pragmatist writings of Dewey to display their similarities in thought.

Dewey's pragmatic approach "deals with questions of knowledge and the acquisition of knowledge within the framework of a philosophy of action" (Biesta & Burbules, 2003: 9); this connection between knowledge and action is

especially relevant since practical and theoretical knowledge are intertwined in educational research. This study followed Dewey's pragmatism¹ as it is aligned with educational research while also being founded on the post-structuralist ideals that associate knowledge, social interests and power with the formation of identities.

The literature and research on professional identity in education (e.g. Greene, 1973; Day, 1999; Cole and Knowles, 2000; Sachs, 2003; Benwell and Stokoe, 2006; Beauchamp and Thomas, 2009) is well-established and increasing amounts of research have surfaced, since the 1990s, on arts-based educational research [ABER] (Springgay et al., 2008; Weber, 2008; Irwin and Sinner, 2013). For this research, key writings on professional identity come from Darling-Hammond (1990) and Sachs (2003) with reference to the entrepreneurial and the activist identities, as will be defined later.

ABER has focused on students' perceptions of their teachers (i.e. Weber and Mitchell, 1995) as well as pre-service teachers and their perceptions of a 'good' teacher (Dolloff, 1999; Räsänen, 2005). There is limited research with mid-career teachers, especially in England. Even more evident is the lack of arts-based research [ABR] associated with identity that is occurring in the United Kingdom [UK]. Many of the publications stem from projects associated with educators in Australia, Canada and the United States of America [U.S.A]. To contribute to a global dialogue on identity, this study engaged mid-career secondary school art educators in arts-based research as a means of fostering professional awareness and gaining insight in to their current identities as art educators in England.

The main question in this research asked,

How do mid-career art educators perceive their professional identities?

There were two additional sub-questions,

How is the construction of art educators' professional identities influenced by philosophical beliefs and/or lived experiences?

and

¹ In the early 20th Century it was suggested by Arthur Lovejoy that "there were at least thirteen different pragmatisms. [...] he also argued that they were logically independent." (Biesta & Burbules, 2003:9).

How does the practice of arts-based inquiry facilitate reflection on and understandings of the professional identities of art educators?

These questions were designed to pursue an enquiry about the construction of identities with regards to art educators; and establish insight in to the use of arts-based methods. To address these questions, this research project engaged three secondary school art educators in their own professional understandings through the use of collage. Collages alongside reflective texts were used to facilitate understandings of their professional identities.

The theoretical grounding, literature on professional identity and methodological approach to the above questions will be investigated further in the coming chapters. The remainder of this chapter will outline main concepts around identity including how it is positioned with regards to both art and education.

1.2 Concepts of Identity

1.2.1 Self

The concept of self is aligned with discussions about the individual. As a term, it combines both the notion of *me* and *I*. Oyserman et al. (2012) distinguished *me*, as mental content; and, *I* as the mental capacity of thinking; both *me* and *I* create the *self*. Associated with the reflexive capacity of the individual, self has the capacity for thinking that is aligned with *I*. This is evidenced when investigating reflexive practice and the associated labels known as self-study and self-narrative. Extending on the self, Oyserman et al. explained the *self-concept* as “mental concepts or ideas of who one is, was and will become” (Oyserman et al., 2012: 72). It is this more specific self-concept that is often confused with identity. Baumeister differentiated self-concept and identity by questions. He noted, “Identity always answers the question, “Who are you?” Self-concept, in contrast, may contain answers to [...] “What kind of person are you?” and “How good are you?” (2004: 248). The reasoning is that both self and identity are complex compositions of elements and interactions.

The *self* displays instability due to a complexity associated with different roles. These roles are activated by situations such as personal/professional or artist/teacher. Lauriala and Kukkonen (2005) formulated their interpretation by arguing that identity and self-concept are the same term, and detailed

a model of self-concept formation in which the self is composed of three dimensions – the **actual self** (the one that currently prevails), the **ought self** (the one recognized by society or an external group as the goal), and the **ideal self** (the one set by the individual as a possible target for achievement) – with a dynamic interaction among these different selves” (in Beauchamp & Thomas 2009: 179 bold added).

I am in agreement with the three ‘selves’ presented by Lauriala and Kukkonen as a representation of the individual’s understanding of a series of dynamic selves, that engage in internal self-organisation. However, Lauriala and Kukkonen’s portrayal of identity, or self-concept, does not account for the instability and influence caused by other, external, sources. In this way, I disagree with the narrowness of Lauriala and Kukkonen’s view of identity as a self-centred, internal process and move toward expanding their notion of “dynamic interaction” to include external influences such as professional expectations, interaction with others and our social environments. By integrating external influences, we are not engaged solely in self-organisation but rather autopoiesis, or self-making, which can only function with an acknowledgement of difference (Semetsky, 2006: 55). Self-organisation is part of the process of autopoiesis; however, it also requires continuous renewal through an open-ended dialogue between self, others and social systems. Dialogue creates a multiplicity of interactions and an awareness of difference, thus, helping to develop our identities (Semetsky, 2006: 67). This study considered both internal and external factors as influences on identity, and is developed based on a complex definition of identity that followed aspects of post-modernism, post-structuralism and sociology.

1.2.2 Identity

Identity in the post-modern world is an active, dynamic and complex construct, aligned with the ‘self’ in a way that the self is seen as “the meaning *maker* and identity as the meaning *made*, even as the self and identity evolve and transform over time” (Rodgers and Scott, 2008: 739). As terms, self and identity are combined and confused, therefore, it is important to distinguish self and identity as interrelated and inseparable but not the same concepts.

Post-modern identity, moved away from the traditional notions of a fixed, unchanging, predetermined identity and, became associated with the impact of globalisation and post-modern society. Identity, from a post-modern

perspective, is characterised by increased fragmentation, dislocation and commodification. These traits are highlighted by Benwell and Stokoe (2006) with reference to the writings of Laclau (1990) and Giddens (1991). Giddens argued that identity was not a given but created by “reflexive activities of the individual” (Giddens, 1991: 52) thus maintaining a cycle of reflection. A number of researchers in the field of professional identity (Field, 2000; Räsänen, 2005; Watson, 2006) are guided by Giddens’ views. However, outside of the reflexive connections to identity development, Giddens’ perspective did not align philosophically with the post-structural approach used in this study.

This research developed an awareness of the importance of discursive practice as part of identity construction. MacLure’s notion of identity “as a set of discursive practices” (1993: 313) highlighted the need to contextualise the idea of self in the everyday activities of the teacher. Whereas, Day et al. (2006) saw identity as an entity requiring interaction and engagement with others confirmed a post-structural understanding. Day and Gu also defined the professional identity of teachers as being inclusive of three different identities: personal identity, role identity and organisational identity (2014: 119).

As a point of departure, this study sees identity as unstable, flexible and fragmented and sees identity as requiring both discursive practices and an acknowledgement of differences to encourage interaction. Thus, following on from S. Hall by accepting that

identities are never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions (2000: 17).

1.2.3 Becoming

The concept of *becoming* was linked to identity from a range of theoretical sources. I first encountered this term in the work of Unrath and Nordlund, when they noted how their project was “an attractive method for teacher educators to make sense of their own practices because teacher educators may themselves also be in a state of *Becoming*” (2009: 103). The notions of *becoming*, and sense of change that needs to be discovered and discussed, are aspects of the

dialogue and deliberation that accompany reflective practices. By reflecting on the self and our identities, we are pursuing *becoming*.

Bauman commented on the need for individuals to *become* as a way of “gaining control over their fate and make choices they truly desire” (2000: 39). As an individual moves toward *becoming* they achieve a heightened sense of awareness of their self and identities through the interaction with social, political and cultural worlds. Other authors identified similar desires. For example, Freire referred to a state called ‘conscientization’, which is described as an awakening or increase in consciousness associated with an individual’s “sociocultural reality [...] and of their capacity to transform that reality” (2000: 65). This awareness of our place *with* the world, not just *in* the world, is a sign of both “self-knowledge and knowledge of the world” (Freire, 2000: 40). Freire’s conscientization uses reflectiveness as a way of promoting cultural action and social justice; whereas Bauman’s *becoming* emphasizes a non-linear, reflexive process that enables personal freedom by embracing multiplicity and instability to promote continual growth. The reflexivity, plurality and readjustment associated with *becoming* are more closely aligned to this study.

To advance a sense of *becoming*, we need to move in active and interactive environments that encourage engagement with others. D. Hall reminded us that “an individual's self-consciousness never exists in isolation . . . It always exists in relationship to an 'other' or 'others' who serve to validate its existence” (2004: 51). Similarly, S. Hall identified how, despite modern perceptions of identity as coming from within, post-modern “identities are constructed through, not outside, difference” (2000: 17). Understandings of differences acknowledge that the construction of identity and movement toward *becoming* is to be found in our interaction with others.

Pithouse et al.’s research in self-study connected the self to identity and *becoming* when acknowledging “a conviction that our evolving teacher and student ‘selves’ matter, that identity processes are central to *becoming* and being a teacher” (2009: 47, italics added). Equally important to reflexivity and teacher development was their insistence that seeing differences and interacting with others is crucial because the “self can only exist and must always be understood *in relationship to other(s)*” (Pithouse et al., 2009: 47). In

Chapter 2, interaction and difference will be explored as part of the process of *becoming* with reference to Dewey (1916, 1934/2005) and Deleuze and Guattari (1987). Throughout *becoming* the individual is exposed to one's self as well as others' selves through social, political and cultural interactions with different identities.

1.3 The Professional and Professionalism in Education

Professional and professionalism are important terms to contextualise since this project engaged with professional identity. The dictionary defines a professional as a person "belonging to, or connected with a profession" (Thompson, 1992: 714). Darling-Hammond extended the definition of a professional to include those "obligated to do whatever is best for the client, not what is the easiest, [...] to base a decision about what is best for the client on available knowledge [...] and to take into account the unique needs of the individual" (1990: 32). This research was not debating teaching as a profession but rather investigated how teachers view their identities as professionals.

In England, a professional teacher is often defined by the standards outlined by the Department for Education (2011) and individual education. To qualify for initial teacher training [ITT] and the Postgraduate Certificate in Education [PGCE], a candidate must first have requirements that start with GCSEs.² After completing the PGCE, candidates follow their Newly Qualified Teacher [NQT] year leading to Qualified Teacher Status [QTS]. To attain QTS a candidate must meet standards associated with: professional attributes, professional knowledge and understanding, and professional skills (DfE, 2011). The fault with these approaches to defining a professional is the insinuation that there is only one definitive view. Stronach et al. cautioned against an approach that constructed a single, universal identity for the teacher when noting "that the 'professional' is a construct born of methodological reduction, rhetorical inflation and universalist excess" (2002: 110). In opposition to this, Stronach et al. identified teaching professionals as complex individuals who responded to "shifting contexts" (2002: 117) that lead to a level of uncertainty in their professional identity.

² A typical route, but not the only route, to teaching in England, UK, is the completion of GCSEs, A Levels, an undergraduate degree then a PGCE.

Ball aligns the shifting and uncertain identities of UK educators to a “re-making” that is creating “educational entrepreneurs [...] who are subject to regular appraisal and review and performance comparisons” (2003: 218).

Performativity is a “policy technology”, alongside managerialism, that “links effort, values, purposes and self-understanding to measures and comparisons of output” (Ball, 2012: 29). To measure output academic institutions use mechanisms that include: inspection, peer review, appraisals, targets and results tables (Ball, 2003: 220). These policy technologies increase accountability and present the potential for inauthenticity in educational professionals as the technologies “require new identities, new forms of interaction and new values” (Ball, 2003: 217-218). Ball acknowledges that these technologies can be empowering for some professionals who thrive on productivity and self-regulation; however, the monitoring systems within managerialism can lower trust and increase anxiety (Ball, 2003: 219). State educational reforms and standards for teacher education influence our views of the teaching professional and begin to create a complex image of professional identities. My theoretical position supports the notion of the professional as a complex, multi-faceted individual, who has the need for skills, attributes and knowledge that support an ever-evolving practice of teaching.

Professionalism, like professional, is also a complex term. At its most basic level, professionalism describes the qualities and characteristics associated with a particular profession; however, Clarke and Newman assigned professionalism with a specific role. They defined professionalism as an

occupational strategy, defining entry and negotiating the power and rewards due to expertise, and as an organizational strategy, shaping the patterns of power, place and relationships around which organizations are coordinated (in Sachs, 2001: 150).

In this regard, the establishment of a group of people as ‘professionals’, and embracing ‘professionalism’, act as strategies for the promotion of individuals and allow for the organisation of groups as a way of representing a stronger voice and greater political presence. Although, McCulloch et al. acknowledged that professionalism has a “range of conceptual difficulties and ambiguities” (2000: 14) that make it hard to define and position, therefore questioning its validity as a concept for analysis. Sachs also discussed the struggles to define professionalism between academics and bureaucrats (2001: 150); however,

she referenced Furlong's three core concepts associated with professionalism: knowledge, autonomy and responsibility. Furlong clarified that knowledge is required to deal with complex situations; autonomy enables professionals to make judgements, and a need for responsible actions to maintain professional values (Furlong et al., 2000: 5). In an earlier quote, Darling-Hammond agreed with the need for autonomy as an essential trait for professionals when making decisions (Darling-Hammond, 1990: 32). As accountability increases in schools, with educators being responsible to governments who set the national curriculum, inspectorates (i.e. Ofsted, ISI³) who check teaching standards, and examination boards (AQA, WJEC, etc.) who govern examination standards, teachers are also experiencing a loss of autonomy. As accountability is increased autonomy is diminished. Darling-Hammond aligned autonomy and accountability within professionalism when acknowledging that until "making decisions is granted to those who have responsibility for performing the work – [...] reform of practice cannot occur and accountability cannot be secured" (Darling-Hammond, 1990: 45). The combination of knowledge, autonomy and responsibility is a complex relationship that needs to be "nurtured and developed in conditions where there is respect, mutuality and communication" (Sachs, 2001: 160). These are elements promoted by the activist identity.

In line with my theoretical positioning, it is important that professionalism is not defined as fixed or singular. This acknowledges that plurality and diversity are not accounted for in traditional definitions of professionalism. As noted by Stronach et al. (2002) with reference to the professional, professionalism also has the tendency to be exclusive. An 'old' approach to teacher professionalism defined itself according to boundaries that act as a way of establishing membership through exclusivity (Sachs, 2003) while also maintaining conservative practices and acting out of self-interest (Sachs, 2003). As an alternative, a 'new' transformative professionalism has developed. Sachs explained how at "the centre of this new or transformative professionalism is the need for teachers to understand themselves better and the society in which they live" (2003: 14). Transformative professionalism engages teachers by increasing professional dialogue and encouraging development of stronger communities and collaborative work. Therefore, characteristics of a 'new'

³ Ofsted = Office for Standards in Education (England); ISI = Independent Schools Inspectorate

transformative professionalism include: inclusivity, collaboration, flexibility, progressiveness, and self-regulation (Sachs, 2003: 16) as part of an activist approach to identity.

In line with the concepts of identity outlined earlier, this study supported the idea that teaching professionals in education need to remain open to the complexities of their environment and embrace a 'new' progressive professionalism that actively accepts the concepts of inclusivity, collaboration and complexity; rather than the singular, conservative universalisms of an 'old' professionalism. This 'new' professionalism avoids defining terms, and presents what Stronach et al. described as a *denouement* (2002: 117), a way of drawing together common elements but leaving these terms open to additional educational shifts.

1.4 In-between Identities

Identities in education are influenced by a multitude of changes and situations. Beauchamp and Thomas presented an understanding that "identity shifts may occur throughout a teacher's career as a result of interactions within schools and in broader communities" (2009: 175). This research was structured around the belief that: changes occurring with our schools, both political and social; life experiences; and career paths have played key roles in the development of individual identities. Rather than considering dramatic 'shifts' in identity, singular, this thesis promotes a constant, active shifting and multiplicity to engage with the idea that educators have identities which interact with lived experiences to create in-between spaces as part of our professional *becoming* as educators. Building on my experiences of 'acting in-between' this thesis sought to identify how other educators perceived their identities as artists, researchers and teachers.

The in-between, as associated with rhizomatic growth, is fundamental to this thesis. A more in depth investigation of the theoretical ideas associated with Deleuze and Guattari's rhizomatic system; Dewey's pragmatism and Semetsky's connections between Dewey, Deleuze and Guattari is outlined in Chapter 2. Chapter 3 expands the discussion of professional identity in education in relation to identity discourses as well as the literature on professional identities in art education; Chapter 4 explains the methodological

approach; Chapters 5, 6 and 7 are case studies to develop our understandings before the final chapters discuss the impact of this study. This research expands on an understanding of identities as complex and unstable structures, thus, demonstrating the alterations and balancing that occur as part of the rhizomatic growth patterns of professionals. The next chapter starts with the concept of the rhizome as the organic form that enables the in-between.

Chapter 2

Un/folding Identities

This chapter outlines the theoretical perspectives associated with pragmatism and post-structuralism as they are affiliated with Dewey (1934/2005) and Deleuze and Guattari (1994). These writers are used to present the ontological perspectives on *becoming* as they are associated with pragmatism and post-structuralism. As discussed in the introduction the notion of *becoming* is central to the development of this study and, as such, is used to initiate the discussion on identity. Dewey's approach incorporated education; however, Deleuze presents the philosophical grounding that is associated with post-structuralism.

2.1 Post-Structural Groundings

Post-structuralism is based on the idea "that knowledge cannot be separated from social interests and the exercise of power" (Ernest, 1994: 12). Aligned with philosophers like Habermas and Foucault, post-structural thought has been furthered by the work of Deleuze and Guattari. Post-structuralism accentuates multiplicity, thus opposing the structuralist ideals of the singular "enduring (invariant) structures" (Ernest, 1994: 13), associated with the scientific views of structuralist philosophers (i.e. Saussure, Piaget). By accentuating an evolving structure post-structuralism encourages multiple variations and outcomes. Structuralists critiqued the irrational relativism of post-structuralism that presented an endless multiplicity and denied any normalised understanding of identity (Best and Kellner, 1991: 4). Post-structuralism embraces instability because it views contemporary identity as dependent on historical, cultural and political structures. As post-structural theorists, Deleuze and Guattari rejected the modernist notion of a unified, rational subject and encouraged a decentralised view of identities that provided a wider view of the world (Best and Kellner, 1991: 5). Related to this research, Deleuze and Guattari's writings on post-structuralism highlight concepts that included: the rhizome; the in-between; and, the triadic relationship, which will be explored in this section.

2.1.1 The Rhizome

Of particular importance to this research is Deleuze and Guattari presentation of the rhizomatic system. Irwin and Springgay explain how,

[a] rhizome is an assemblage that moves and flows in dynamic momentum. The rhizome operates by variation, perverse mutation, and flows of intensities that penetrate meaning, [...] it is an interstitial space (in Springgay et al., 2008: xx).

The rhizome was used by Deleuze and Guattari in contrast to an arborescent system as a biological metaphor to explain how systems are reliant on circumstance, social history, the influence of others and the environment to create knowledge, identity and life. Arborescent growth (a) is a centralised, vertical hierarchy that illustrates a linear system; while rhizomatic growth (b) is a horizontal multi-dimensional network without boundaries (Figure 2.0). The rhizome is a less organized more reactionary pattern of growth, and is

embedded in the perplexity of the situation, goes in diverse directions instead of a single path, multiplying its own lines and establishing the plurality of unpredictable connections in the open-ended, what Deleuze called *smooth*, space of its growth. In short, it lives. (Semetsky, 2006: 18).

The rhizomatic approach, as described above, played an integral role in the development of this study. Multiplicity is integral to the lived experience of the participants. While multi-dimensionality was also central to the design and development of this project with regards to methodology, data collection and overall approach to knowledge.

The rhizome presented a complex system where “[t]hought does not end in knowledge as the image representing itself, but is a complex process of knowing” (Semetsky, 2006: 18). Non-linear proliferation of the rhizome was an important characteristic. The ability to change direction at any point, based on the influence of a person/place/element is connected with the post-structural concepts of identity. Recognition of differences between similar ‘beings’ is one area that will be explored further in the data analysis. For example, it is often the case that two teachers, although trained in a similar manner and working at a similar institution, can have very different perspectives on their professional

identity. This may be due to different experiences (parents, schools, peers, etc.), or it may be due to the influence of their environments. Experiences in the past and present change perceptions and create new understandings of ourselves; thus, promoting individual differences and supporting the theoretical approach of rhizomatic growth.

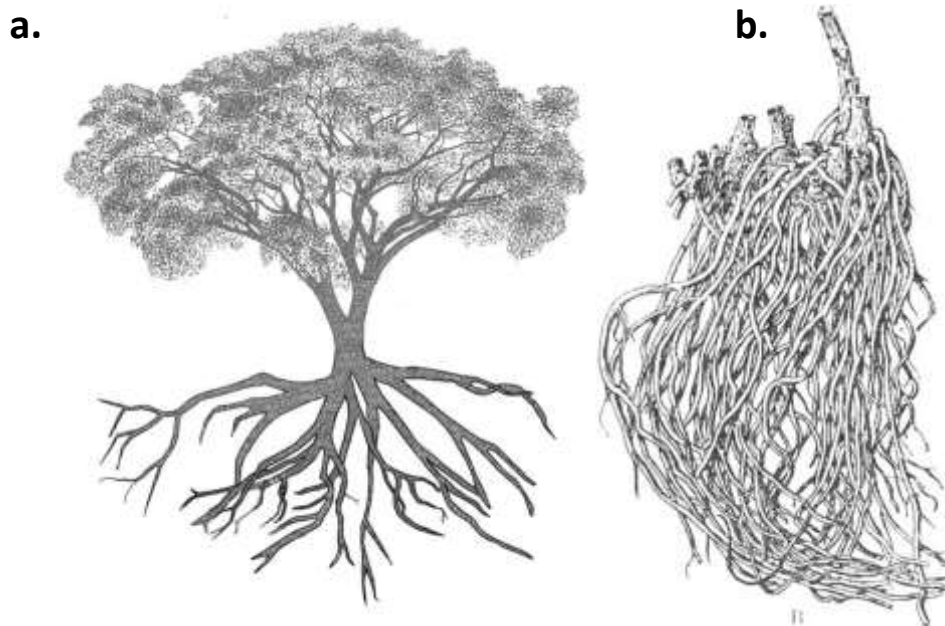


Figure 2.0 – Illustrations of arborescent (a) and rhizomatic (b) growth.

2.1.2 The In-between

Not only are the non-linear strands of the rhizome important to this research but also the spaces *in-between* these strands, which are represented by the lack of definition between any two points. These points are initially singular (inside) points interacting with other (outside) points comprised of different shapes, elements, people or events. A range of point-to-point interactions occur each day for educators both with other educators and students. These interactions can contribute to reflective thought and result in shifting identities. For example, a point to point interaction in my classroom might take place as follows:

- a1 – a conversation with a student begins by me, the teacher,
setting out a series of objectives;
- b1 – then, an initial student, interjects for clarification;
- a2 – I, the teacher, respond and demonstrate;
- b2 – the student tries to mimic my demonstration but struggles
to achieve success;

- a3 – I demonstrate for a second time with closer attention to the missed components
- b3 – student begins to try again with limited success, when a second student says ‘let me show you’;
- c1 – the second student begins to work through the process;
- b4 – the initial student observes and makes another attempt with greater success;
- a4 – I, the teacher, praise them both and review the process steps in line with the aims
- d1 – a third student is actively watching and listening to the whole scenario
- c2/b5/d1 – as a group students review and document the process for future use, with the teacher overseeing their actions.

As a visual diagram, this point to point interaction would appear in this way:

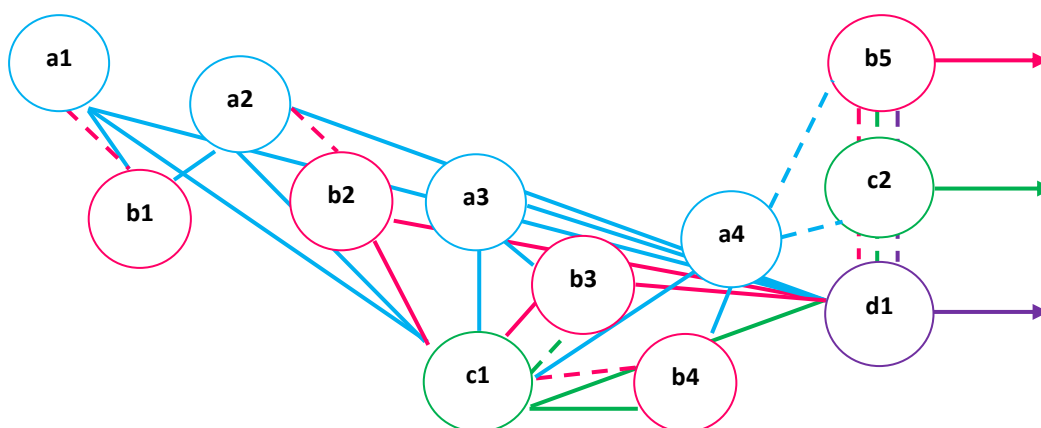


Figure 2.1 – Point to point diagram of a classroom interaction between teacher and students.

In Figure 2.1, the circles create the singular (inside) points for each individual, i.e. blue for the teacher. Circles of differing colours (pink, green and purple) provide the different (outside) points, in this case student interaction, that “tears us apart but also propels us into a hitherto unknown and unheard-of world of problems” (Deleuze, 1995: 241). Each of these occurrences, whether verbal or non-verbal, weaves a complex web of social and professional experiences that impact on the identities of art educators. The complexity continues to increase as the spaces created by these moments are also taken in to consideration. The point to point connections create a rhizome-like structure that also reveals how the in-between (i.e. the polygons, formed by the connecting lines, in Figure 2.1) are shaped by the interactions between the points.

The in-between is activated by the asymmetrical structure of the rhizome that evolves organically based on outside influences, whether social, political or environmental. Grosz expanded on how the in-between space becomes a space for transformation when writing:

The space of the in-between is the locus for social, cultural and natural transformations: it is not simply a convenient space for movements and realignments but in fact is the only place - the place around identities, between identities - where becoming, openness to futurity, outstrips the conservational impetus to retain cohesion and unity. (in Springgay et al., 2008: xx).

In this quote, Grosz explored how the in-between promoted a dynamic, chaotic movement that exists outside of the confines of the established points of reference and has the potential to develop a new line of understanding and a new site for growth in the middle (*in-between*) of existing points. The in-between promotes transformation through unexpected variables; the site is dependent on interactions between people, events and environment. Most importantly, the creation of in-between spaces promotes *becoming* by initiating 'lines of flight'. This *in-between-ness* is also highlighted by Deleuze and Guattari when explaining the concept of *becoming* through 'lines of flight'. A 'line of flight' can be created in the space between the existing points and is described by Semetsky as,

the line of the steepest gradient, or of the infinite speed of movement. The line of this type is afforded a special place in Deleuze's philosophy because it is along the line of flight where all *becomings* take place (2007: 210).

This research project was designed to not only access the conscious but also the unconscious awareness of identity occurring in the participants. By using arts-based methods, like collage, to develop responses to questions reliant on both image and text, this research aimed to activate the in-between spaces created by image and text. The interaction and influence of the visual and written components aided the development of new insights on the professional identities of art educators.

2.1.3 The Orchid and The Wasp

Deleuze and Guattari's (1987) description of the orchid and the wasp contains a metaphor for the process of *becoming*. The orchid and the wasp function in connection with each other and through both understanding and acceptance of their differences as they engage in growth. There is interdependence between these two organisms that enables their survival through active experience. It is not one or the other who function in isolation but rather the interaction that initiates *in-between-ness*; creating 'lines of flight'; and leading to *becoming*.

Deleuze and Guattari write,

becoming is not defined by two points that it connects, or by points that compose it; on the contrary, it passes between points, it comes up through the middle [...] The middle is not an average; it is fast motion, it is the absolute speed of movement. A becoming is neither one nor two; ... it is the in-between, the border or line of flight or descent running perpendicular to both ... The line or block of becoming that unites the wasp and the orchid produces a shared deterritorialization: of the wasp, in that it becomes a liberated piece of the orchid's reproductive system, but also of the orchid, in that it becomes the object of an orgasm in the wasp, also liberated from its own reproduction (1987: 293).

The wasp, the orchid and the space around these organisms are all depicted as active in this quote. Words like compose, passes, motion, and flight are used to describe the action of the events as they transpire. The two species are interdependent. One relies on the other in order to survive and prosper not through hierarchy but as co-creators who help each other to achieve their *becoming*. This draws parallels with my research as both the participants and I are educators working with each other to increase our understanding on a journey toward *becoming*. I am an artist, researcher, teacher working with art educators to expand the understanding of identity among colleagues. On another level, educators are also engaging with other individuals including: students, management, inspectors, parents; that are all influences on an educators' identity. The difference being that dynamics of power and hierarchy are involved; as a peer the dynamics are different and the hierarchy is reduced.

Building on the metaphor of the orchid and the wasp, this research aligned the orchid(s) with the identities of the teacher and the wasp(s) with the others. The others are people (colleagues, students) or events that help to activate the co-creation of identity as it is continually expanded by rhizomatic growth.

Semetsky referred to the teacher as orchid and the wasp as student when she wrote how an,

education informed by Deleuze's pedagogy of concepts and the logic of affects becomes possible providing a teacher and a student together become a motif for each other, both embedded in a transcoded passage and ultimately going through a 'shared deterritorialization' (Deleuze and Guattari 1987: 293) by virtue of their convergence on the line of flight when each-becomes-other (Semetsky & Masny, 2013: 229).

Portraying the wasp as a student in this example explains a single interaction and moment of deterritorialization. Throughout a lifetime, an individual experiences multiple encounters with different 'wasps' (others/events) and many orchids will bloom from the same rhizomatic system. This deterritorialization, and reterritorialization, creates a constant state of *becoming* that encourages the development of different identities as they co-exist within one system (the rhizome). In the quotation, Semetsky also referred to affect as part of the process of *becoming*. This signals not only the need for co-creators, like the wasp and the orchid, but also additional elements like affect, percept and concept. These elements help to "get things moving" (Semetsky, 2006: xxii).

2.1.4 The Triadic Relationship: Affect, Percept and Concept

Deleuze discussed the relevance of the dimensions (affect and percept) in the triadic relationship when he wrote,

[there are] two other dimensions, percepts and affects. Percepts aren't perceptions, they're packets of sensations and relations that live on independently of whoever experiences them. Affects aren't feelings, they are becomings that spill over beyond whoever lives through them (thereby becoming someone else) ... Affects, percepts and concepts are three inseparable forces, running from art to philosophy and from philosophy into art (1995: 127).

The triadic relationship described by Deleuze is formed by the presence of affects, percepts and concepts (Figure 2.2). *Affects* are interactions or states of mind that are connected to feelings and emotions. An example of an affect associated with the visual arts is colour harmonies (Deleuze and Guattari, 1994: 164). Unlike affections, affects, are considered to be independent of their

subject and are created as part of the interaction between two points. Like affects, *percepts* are “no longer perceptions; they are independent of a state of those who experience them” (Deleuze and Guattari, 1994: 164). Percepts are connected to sensory experiences like sight, touch, speech and sound. Deleuze associated affects and percepts with aspects of art rather than science. To explain this differentiation between art and science, Deleuze and Guattari expressed how the work of art acts as a preservation of “sensations, that is to say, a compound of percepts and affects” (1994: 164). Therefore, the work of art remains a record of these dimensions and forms a response that is equally as relevant as that of the written word.

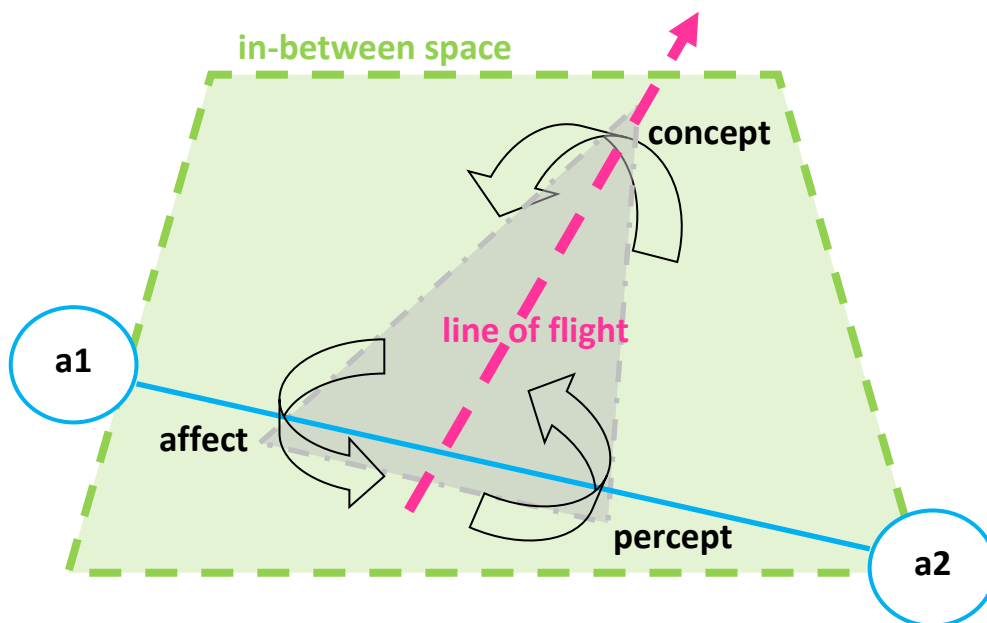


Figure 2.2 – The Triadic Relationship.

Affects and percepts work hand in hand in order to cause deterritorialization. Semetsky explained how, “[w]ithout affects' entering a zone of indiscernibility with percepts, a percept per se would never undergo a deterritorialization into a line of flight in order to reterritorialize, that is, to enter a new territory, the one of a concept” (2006: 42). The *concept* is also associated with a dynamic process between points, but is the result of a series of dimensions (affects and percepts) that function in conjunction with each other as a way of moving toward *becoming*. The multiplicity of a concept is important; it is created by the

interaction of different dimensions (Deleuze and Guattari, 1994: 15). This is made obvious when you view a concept like an artwork. As a type of artwork, the collage is a concept⁴ but one that is made up of a variety of elements including: colour, images, textures, etc., each one selected by the maker to represent individual affects and percepts in response to her/his subject or environment. The notion of a collage as affect, percept and concept will be further clarified in Chapter 4. Deleuze and Guattari described the concept as “the contour, the configuration, the constellation of an event to come. [...] The concept is obviously knowledge – but knowledge of itself, and what it knows is the pure event” (1994: 33). For Deleuze and Guattari, the concept is what differentiates art and science. The concept belongs to a philosophy that,

creates concepts, entities, is always to extract an event from things and beings, to set up the new event from things and beings, always to give them a new event: space, time, matter, thought, the possible as events (Deleuze and Guattari, 1994: 33).

The concept is reliant on affect and percept, and affect and percept are reliant on concept as forces that open new spaces and lead to *becoming*. Concept, percept and affect all have an impact on the construction of identity, through dynamic interaction. All three elements are required to initiate and create movement, via lines of flight (Figure 2.2), and all are firmly embedded in artistic creation.

The triadic relationship is a dynamic environment that promotes interaction between the affect, percept and concept to cause movement in to a new space. However, there is also a “non-place *in-between* [that] acts as a gap, or differentiator, allowing difference to intervene” (Semetsky, 2003b: 214, italics added). This is in line with Deleuze’s visualisation of the rhizomatic system, represented by the space in-between the rhizomatic roots, where new dynamics occur and new ideas evolve from the disruption caused by interaction with other(s).

The orchid and the wasp act as a strong visual representation for the development of identity through rhizomatic growth, the impact of the

⁴ Hickman identifies the collage as a concept that has “a clear concrete referent” (2010: 35).

unconscious and the role of interdependence. The orchid and the wasp are both active in the in-between and actively generate affects and percepts as dimensions of their co-creation. These different elements are brought together in Figure 2.3, to visualise the process of *becoming*. To enhance my theoretical understanding, I began to visualise the different aspects of *becoming* as brought together by Semetsky (2003a). Over a period of months, the orchid and wasp drawings were integrated with text. The hexagon was then folded in to a three-dimensional form physically creating in-between spaces, and demonstrating the transformative quality of the fold.

2.1.5 The Fold

So far, with reference to post-structuralism and Deleuzian theory, I have explored how: the rhizome displays multiplicity; the in-between provides space for the unconscious; the orchid and wasp as interdependent; and the necessity of the triadic relationship to create interaction. The final post-structural element discussed in this chapter is the fold. The Deleuzian fold “twists and turns its folds, pushing them to infinity, fold over fold, one upon the other. The fold unfurls all the way to infinity” (Deleuze, 2006: 3). Two key traits associated with the fold are connected with this research.

The first is the ability of the fold to reverse the inside and outside so that the sides are interchangeable. By folding the inside out and the outside in, multiplicity increases developing even greater complexity while still remaining connected. Deleuze explained,

The division of the continuous must not be taken as of sand dividing into grains, but as that of a sheet of paper or of a tunic in folds, in such a way that an infinite number of folds can be produced, some smaller than others, but without the body ever dissolving into points or minima. (2006: 6).

Each fold increases the complexity allowing for the integration of: new experiences, the outward voicing of internal experiences, and/or the creation of new images. Within my own visualisation of these theories (Figure 2.3) this also occurred. As the hexagonal horizon (yellow line) folded inward and

in/side

The process of self-discovery starts when the silhouette of the orchid (a self) attracts the wasp (other) as a natural companion. As the wasp interacts with the orchid it demonstrates the need for interaction with others. Active engagement encourages the development of “a complex learning process [that] enables the growth of both partners” (Semetsky, 2003a: 20). Communication, plurality and influences are grouped with the triad of affect, percept and concept to present the six core elements surrounding the development of identity. These elements bring together and demonstrate Semetsky’s “affinity between Dewey’s and Deleuze’s approaches to logic as dynamic inquiry” (2006: xxi) and identify the commonalities in their beliefs.



Figure 2.3 – in/side: A visualisation of the theories of identity based on ideas from Dewey and Deleuze as outlined by Semetsky.

folding / unfolding

The fragments of the orchid are brought together by creasing the lines of flight to determine the 'outside' shapes, while allowing the spaces in-between to fold 'inside', reversing in/side and out/side while also creating, enclosing and activating the development of the individual. The construction of the three-dimensional form renews the orchid's identity by presenting a re/formed, more detailed image of the orchid that has been influenced by the theoretical dialogue as well as the dialogue with oneself, both theoretical and personal dialogues are nurtured by the rhizomatic foundations that are encouraged by the presence of affect, percept and concept. The artist, researcher and teacher are inter-dependent like the orchid and wasp, and the formation initiates another cycle when others (wasps) make us question the ever increasing complexity of the self (orchid). Developing a more complex structure with each tier, each encounter and each un/folding.

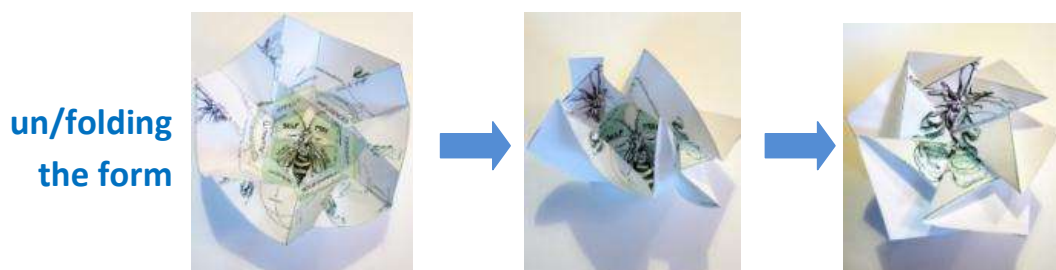


Figure 2.4 – un/folding: Three-dimensional folding of the visualisation.

A video demonstration of this process can be viewed at

<http://artisticintellect.com/papers-presentations>

the lines of flight (pink dashed lines) fold outward the hexagon took on three-dimensions while also spiralling inward to portray a new orchid image. This action pulled elements of the 'in/side' out in order to create a new plane and promote further interaction (Figure 2.4). At a limitless rate the folds created more surfaces, shapes and spaces through multiplicity. These folds occur throughout life as “in the case of living beings, an inner formative fold is transformed through evolution, with the organism’s development” (Deleuze, 2006: 8). As we experience life and the body experiences social, cultural, political and environmental events, we evolve. As part of these experiences folds create an inner (subconscious) and outer (conscious) dialogue.

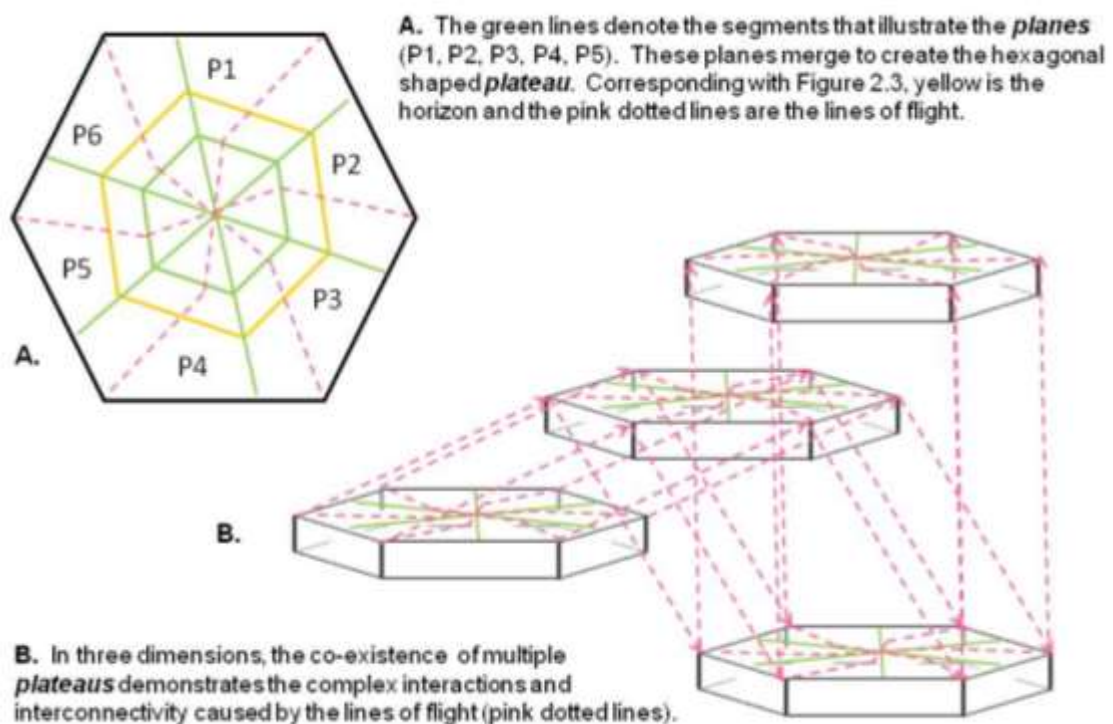


Figure 2.5 – Diagram of planes and plateaus.

The second aspect of the fold related to this research is the ability of the fold to create new levels and build on established planes. As Semetsky outlined with reference to Deleuze,

To think means to construct a plane - to actually show that it is there rather than merely 'to think' it - so that to *pragmatically* 'find one's bearings in thought' (Deleuze & Guattari, 1994, p.37) by means of stretching, folding, unfolding, enfolding, that is by multiple movements of this plane's rhizomatic lines. (2010: 481, italics added)

A plane is a gathering of concepts that interact and create other affects, percepts and concepts. This enables groups of planes (P1 – P6) that co-exist to form layers (hexagons), or *plateaus*⁵, that build insight in to the complexity of identities (Figure 2.5). Each of these layers overlaps and connects by lines of flight, to develop rhizomatic growth, rather than centralized growth based on a predetermined path. Colebrook clarified, “there is not a history or single line of development, but overlaid strata or plateaus: the history of inhuman and inorganic, as well as differing histories within the human” (Colebrook, 2002: xxiv). These interacting layers, or *plateaus*, demonstrate the rhizomatic growth of the individual, making “random, proliferating and decentred connections” (Colebrook, 2002: xxvii).

Alongside Deleuze and Guattari’s post-structural metaphors associated with the rhizome, the in-between, the orchid and wasp, and the fold is an educational philosophy that is similarly based on a dynamic interaction and interdependence with our environment - pragmatism.

2.2 Post-structuralism and Pragmatism

Pragmatism was initially derived from the work of C.S. Peirce⁶, James and Dewey when seeking a critical philosophy (Crotty, 2003; Biesta and Burbules, 2003). Dewey’s notion of pragmatism has been embraced by educational research as a way of considering “a different account of knowledge and a different understanding of the way in which human beings can acquire knowledge” (Biesta and Burbules, 2003: 9). Dewey highlighted the need for an

⁵ Deleuze and Guattari explore the plateau in their book *A Thousand Plateaus* (1987).

⁶ Charles Saunders Peirce is noted as the founder of pragmatism in the late 1870s.

growth

Each set of planes are brought together to form the hexagon, the affects and percepts reshaped into concepts that promote the flight towards a new cycle of events. The initial tier un/folding in to a new image and presenting a new plane for another set of occurrences: affects, percepts, concepts, lines of flight, planes to construct the increasingly random patterning of the adjoining hexagons, spiralling in to new spaces of thought and growing with an unconventional multiplicity.



Figure 2.6 – growth:
Inter-connected three-dimensional shapes demonstrating rhizomatic growth.

‘active’, rather than ‘passive’, engagement with our environment that aligned itself with a naturalist paradigm.⁷ Dewey’s reflective thought, defined as “active, persistent, and careful consideration of any belief or [...] knowledge” (Dewey, 1910/2012: 6), was the catalyst for an understanding of knowledge.

Although pragmatism considers aspects of different philosophical traditions, the pragmatists were influenced by European philosophy,

it differs in one very important respect from this [European] tradition, because all pragmatists argued in one way or another that philosophy should take the methods and insights of modern science in to account. Dewey, for example, stressed the significance of the experimental method of modern science as a model for human problem solving and the acquisition of knowledge (Biesta and Burbules, 2003: 5).

In the mid-twentieth century, American philosophers rejected the fundamental assumptions of analytical philosophy and questioned the concept of reductionism “that is, the belief that individual statements can be linked to individual experiences and that in this way their truth can be proved” (Biesta and Burbules, 2003: 7). Philosophers like Willard van Orman Quine argued “that our statements always hang together in a network, a “web of beliefs” ” (in Biesta and Burbules, 2003: 7), thus, acknowledging the influence of different factors and multiplicity. Pragmatism, like post-structuralism, was criticised for its lack of definition and broad approach (Lovejoy, 1963). This research is focused on a definition of identity that embraces difference, multiplicity and complexity. These characteristics are strongly connected to Dewey’s pragmatic view of educational research, and its association with action. Action has the ability to connect experience to knowledge. This is known as a ‘transactional approach’. Dewey’s transactional approach is defined by the transaction which occurs between organism and environment to initiate stimuli and produce responses (Vanderstraeten, 2002: 235). The organism cannot just exist in the environment but requires active engagement in “doings” (Biesta and Burbules, 2003: 10) to reveal the responses to activities. Eisner (1991) built on Dewey’s transactional approach by acknowledging human experience as a site for transactional learning.

⁷ The naturalist paradigm, also known as the interpretative research paradigm, presented an opposing view to the scientific research paradigm that supports positivist research. The naturalist approach is also aligned with constructivist learning theory. (Ernest, 1994: 22-24)

out/side

To deepen my understanding I reconstructed a series of collages using compositional analysis. Through compositional analysis the images are layered and reconstructed in to segments. In combination the segments create my 'idexagon'. The 'idexagon' visualises the multiplicity, diversity and experiences involved in the creation of my professional identity. The more prominent images presented themselves below the horizon (yellow line); whereas, the backgrounds of each collage form the in-between spaces as they occupy the borders of the hexagon shape and encourage the opening of new lines of flight.

out/side

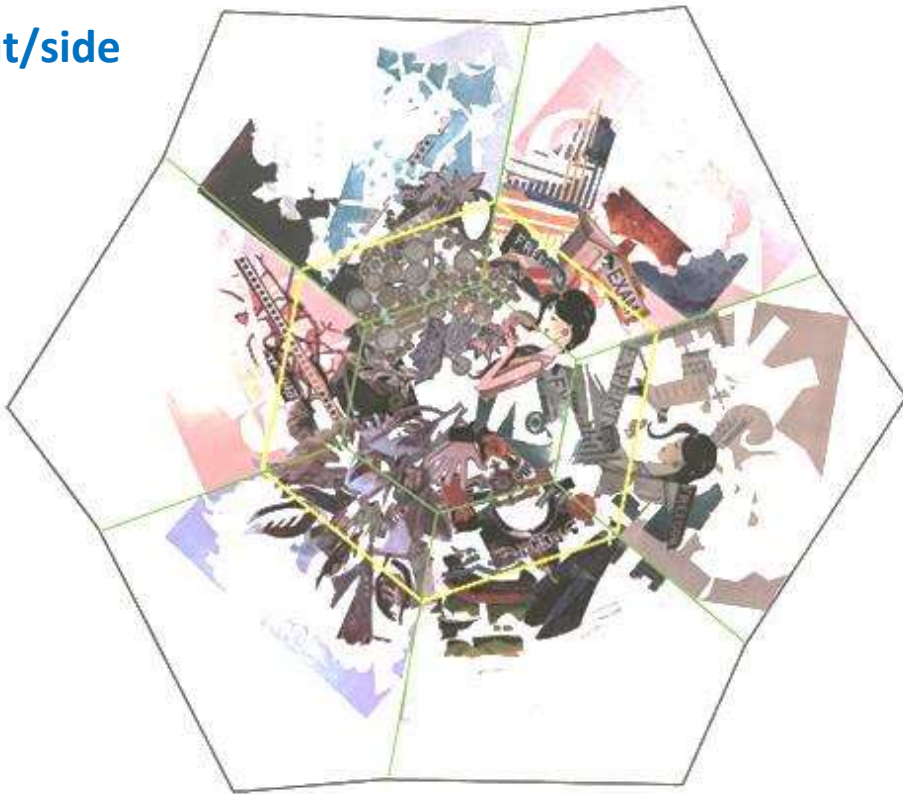


Figure 2.7 – out/side
Collaged responses to issues of professional identity.

2.2.1 Connections to Educational Research

Semetsky (2006) brought together Dewey's pragmatism and Deleuze's post-structuralist philosophy as a way of illustrating common philosophical approaches associated with educational research. Semetsky followed on from Rorty arguing for a "turn from objectivity to solidarity" (in Biesta and Burbules, 2003: 8). Rorty proclaimed that Dewey was one of three key philosophers for the twentieth century⁸ and most profoundly Rorty

argued that Dewey and James "were not only waiting at the end of the dialectical road which analytic philosophy travelled, but are waiting at the end of the road which for example Foucault and Deleuze are currently travelling" (in Biesta and Burbules, 2003: 8).

In this quote, Rorty linked pragmatism to post-structuralism as it influenced the work of Deleuze. However, more precisely than Rorty, Semetsky's "intent [was] to demonstrate the affinity between Dewey's and Deleuze's approaches to logic as dynamic inquiry" (2006: xxi). This affinity was established through pragmatism. Semetsky made links between Dewey and Deleuze's ideas to classify Deleuze as a pragmatist, and draw him towards Dewey. These links include: Dewey's 'affective' and Deleuze's 'unthought' as having the same qualities (Semetsky, 2006: 42); and, their shared belief in the classroom as an 'experimental laboratory' (Semetsky, 2006: 52). Overall Semetsky stressed, like Rorty, that Dewey and Deleuze "converge along the pragmatic trajectory" (2006: 71).

Three connections made by Semetsky are important to this study. The first is Deleuze's two-sided transformation (inside/outside) as related to Dewey's "organization of 'inner' and 'outer' material" (Dewey, 1934/2005: 78). Semetsky explored an awareness of difference as it is linked to the inner/inside and outer/outside dynamic that promotes "multiple interactions [and] brings non-linearity in a continuous process of growth, [to] create a place where difference intervenes and becomes repeated" (Semetsky, 2006: 20-21). Figure 2.3 and Figure 2.7 visualised the in/side and out/side as dialogues that interact to create a new form, Figure 2.4, and growth, Figure 2.6.

⁸ The other two philosophers being Wittgenstein and Heidegger (Rorty, 1980: 5).

The second connection is the rhizome. Semetsky explored how Deleuze's concept of the "[r]hizome, as a metaphor for unlimited growth through the multitude of its own transformations," aligned with Dewey's naturalistic philosophy that promoted growth and difference (Semetsky, 2006: 71). The rhizome, as a metaphor, in this research is linked to the growth and transformation of art educators' identities in a non-linear, individualistic manner.

The third connection is the nomadic approach to education. Both Dewey and Deleuze and Guattari promote a notion of open space that encourages multiplicity and change. This is facilitated by the in-between. As part of the nomadic approach, "[t]he nomad is always in-between, always in the process of becoming" (Semetsky and Masny, 2013: 228). The nomad lives in experience and does not "inhabit and hold space" (St. Pierre, 1997: 365). St. Pierre (2004) aligned the concepts of the fold, the nomad and the rhizome with educational research when identifying their usefulness to think and live differently; to travel between disciplines and open up new possibilities.

The connections between Dewey and Deleuze and Guattari are important to this research not only because Dewey facilitates a link with educational research; but also the connections provide insight into the creation of knowledge and identities as related to pragmatism and post-structuralism. Overall, this outlines the philosophical groundings for this research.

2.3 In-between Theories

My research on the professional identities of mid-career art educators is supported by the post-structuralist writings of Deleuze and Guattari (1987; 1994), Deleuze (1995; 2004; 2006) and Dewey's pragmatist ideas (1916; 1934). Deleuze offers connections to identity with reference to: the rhizome as a non-hierarchical, open-ended organism that embraces pluralism; the in-between as a space that acknowledges the importance of unconscious thought; the orchid and the wasp as a metaphor to express the importance of interdependence; the triadic relationship that demonstrates the complexity and interaction that occurs in the in-between; and, the fold as an expression of dynamic interaction. Each of these structural elements are important factors in the development of this research as a qualitative project that aimed to investigate the perceptions of

professional identities and how they have reflected our social and political environments in relation to the rhizome.

As part of rhizomatic growth, the triadic relationship forms the in-between spaces (Figure 2.2), between affect and percept, where lines of flight create new concepts. These lines of flight bring “irrationality in to a world of perfect squares” (Semetsky, 2006: 60) and accentuate the value of in-between space because it is along these lines of flight that “things come to pass and *becomings* evolve” (Deleuze, 1995: 45, italics added).

Dewey’s pragmatism and associations with post-structuralism are brought together with Deleuzian thought by the writings of Rorty (1980), Semetsky (2003a; 2003b; 2006; 2007; 2010) and Biesta and Burbules (2003) to clarify the philosophical associations with my research in education. Semetsky’s writings draw Dewey, Deleuze and Guattari together by situating their ideas in-between pragmatism and post-structuralism. In doing so, Semetsky opens

the space for a further imaginary dialogue between those two philosophers so as to consider possibilities for applying Deleuze's philosophy to education in the context of contemporary debates and in a manner continuous with the Deweyan legacy (2006: 1).

In the opening in-between pragmatism and post-structuralism are important connections such as transformation, growth and multiplicity. These characteristics are associated with the construction and maintenance of our professional identities as mid-career art educators.

Using the rhizome as a foundation, these theoretical perspectives were visualised in Figures 2.3, 2.4, 2.6 and 2.7 to demonstrate how these different ideas interact and create in-between spaces. The two-dimensional shape (Figure 2.3) was un/folded (Figure 2.4) to form a three-dimensional object with the potential to expand through rhizomatic growth (Figure 2.6). In both two and three dimensions, new in-between spaces are formed and illustrate the multiplicity and complexity associated with the professional identities of mid-career art educators.

The following chapters build on these theoretical ideas to further explore the literature on professional identity, specifically art educators; and to explore a new methodology as a way of developing contemporary understandings.

Chapter 3

Constructing Identities

This chapter reviews the literature surrounding professional identity with particular attention to the work of Greene (1973, 1982), Sachs (2001, 2003), Daichendt (2010), Thornton (2013) and Springgay et al. (2008). This will start from a discussion of professional identities within education to expand my theoretical perspective and then discuss examples of professional identity research in art education.

3.1 Professional Identities

3.1.1 Identity and Constructivism

One of my research question asks - *How is the construction of our professional identities as art educators influenced by philosophical beliefs and/or lived experiences?* The use of the word 'construction' as a way of defining how identities are formed has been chosen above other descriptions such as: shaping, creating and formation because of its association to constructivism.⁹ Associated with qualitative research, the constructivist worldview presupposes that there is not one answer to any idea or question. Instead it looks for reasons behind individual ideas and considers what has influenced their development.

Constructivism can be linked to Dewey's thinking with regards to the individual and their environment. Vanderstraeten presented a view that Dewey's pragmatism falls along constructivist lines in that his "reflections can be understood as constructivist reflections" (2002: 241). By highlighting how Dewey acknowledged "that knowing is not a passive registration of the world outside but an active construction" Vanderstaeten made a connection between Dewey, knowledge and our constructed reality (Vanderstraeten, 2002: 242). As key elements of Dewey's understanding of education, action and communication, accentuate the need for multiplicity, or plurality, in the construction of knowledge. Communication involves dialogues and participation

⁹ Constructivism is an extension of the constructionist approach. From a constructivist perspective the social dimension is not centre stage, whereas in constructionism the social dimension is at the centre and the collective meaning is implicit (Crotty, 2003: 57-58). Constructivists "emphasize the instrumental and practical function of theory construction and knowing" (Crotty, 2003: 57-58).

from others. In education, communication accentuates the co-constructive nature of the process of educating through interaction and the building of communities.

Following on from Dewey, Greene supported the importance of communication and different perspectives when writing about interdependent systems. Citing Parsons (1966) definition of an interdependent system, “two or more individuals interacting” (Greene, 1973: 54), Greene noted the importance of maintaining this system and ensuring interdependence in order to promote greater stability in their environment. As a teacher, interdependence enables growth in both the individual and others (i.e. students, colleagues, etc.). This interdependence connects back to the metaphor of the orchid and the wasp detailed by Deleuze.

Greene also highlighted how “pragmatism is criticized for its preoccupation with the calculative” and how pragmatism is “challenged for its neglect of subjectivity” (1973: 130). However, Greene referred to Dewey’s writings and highlighted the links between aesthetic experience and Dewey’s pragmatism that counteract this neglect for subjectivity. Dewey wrote, “meaning is wider than that of true-and-false meaning, it is more urgent and more fertile” (in Greene, 1973: 130). Greene clarified how this statement is still highly relevant “for those concerned with diversifying their perspectives on a continuous and complicated world” (1973: 130). The constructivist perspective portrayed by Greene presents a view that is of value to qualitative research because it encourages researchers and communities to foster an understanding of each other, as individuals within their communities. By engaging with our professional practice and thinking about what we do as educators, Greene believed that “each of us will have advanced the process of shaping a decent future and the struggle to identify ourselves” (1973: 38).

3.1.2 Democratic Education and Professional Identity

In addition to connections with pragmatism, Dewey also wrote a key title associated with the development of democratic education, *Democracy and Education* (1916/1944). Dewey’s desire was to establish a new perspective on education that counteracted what he considered to be ‘old’ education, or bureaucratic education. Bureaucratic education is the result of a post-industrial, technological and information economy that was influenced by the factory

model of organisation (Darling-Hammond, 1990: 26). Bureaucratic education “de-professionalizes” (Day, 1999: 10) teachers by reducing autonomy and increasing workloads in an effort to make teachers “bureaucratic functionaries” (Darling-Hammond, 1990: 30) that focus on universalising education to maintain a predetermined standard. This type of universalisation of education can be seen in the creation of the National Curriculum in England, in 1988. Originally the National Curriculum aimed to unify all (state) schools and provided them with a statutory framework to pursue efficiency through standardisation. Examples of organisations that acted to maintain the standards associated with the National Curriculum and teaching standards are the inspection agencies such as Ofsted.

Dewey saw bureaucratic education as a structure that promoted “passivity of attitude, its mechanical massing of children, its uniformity of curriculum and method” (Dewey, 1900: 34). In this way, structures like the National Curriculum used the ideals of bureaucratic education as a way of creating universalism and isomorphism in education (Sachs, 2001). Whitty et al. clarified isomorphism as “the assumption that commercial organizations are the most naturally occurring form of coordination, compared with which [state] sector organizations are deviant” (in Sachs, 2001: 151).

Democratic education stems from an effort to bring democratic ideas in to education and present an alternative to the bureaucratic model. As a ‘new’ education, democratic education aligned with the idea that democracy promotes constant inquiry. In *Democracy and Education*, Dewey highlighted two main characteristics of a democratic society. First was the need for shared interests among people. He noted, “[t]he first signifies not only more numerous and more varied points of shared common interest, but greater reliance on the recognition of mutual interests as a factor of social control” (Dewey, 1944: 86). The second characteristic was a reliance on “not only freer interaction between social groups but change in social habits – its continuous readjustment through meeting the new situations produced by varied intercourse” (Dewey, 1944: 87). Dewey argued for a society that was more inclusive and accepting of plurality.

The teaching professional and professionalism within democratic education is a ‘new’ professionalism that moves towards collaboration, rather than

emphasising autonomy. Sachs (1997) outlined five core values that form an approach to professionalism in education. These included,

1. *Learning* in which teachers are seen to practice learning, individually with their colleagues and students
2. *Participation* in which teachers see themselves as active agents in their own professional worlds.
3. *Collaboration* in which collegiality is exercised within and between internal and external communities.
4. *Co-operation* through which teachers develop a common language and technology for documenting and discussing practice and the outcomes.
5. *Activism* in which teachers engage publicly with issues that relate directly or indirectly to education and schooling, as part of their moral purposes" (in Day, 1999: 13).

Dewey's democratic approach to education was the foundation for the progressive educational views that opposed bureaucratic education.

Throughout the next section, the ideas of different approaches to professionalism and their characteristics will be outlined as they are associated with different discourses in education.

3.2 Different Discourses

Professional identities can vary between individuals but also between disciplines. This section will outline two different discourses related to professionalism in education, managerial professionalism and democratic professionalism. These approaches were chosen to illustrate either end of a spectrum of professional identity and act as references for the data analysis.

The first is a bureaucratic, managerial professionalism, which has been promoted by external influences including accountability and effectiveness. The second is a progressive, democratic professionalism, and "emerges from the profession itself" (Sachs, 2001: 149) in association with the democratic ideals promoted by Dewey. These two approaches to professionalism establish different characteristics associated with professional identities in education. The final part of this chapter will look specifically at the portrayal of art educators.

3.2.1 Bureaucratic Education and Managerial Professionalism

As noted previously, bureaucratic education was considered by Dewey to be an 'old' education that focused on uniformity of curriculum as a move to create

universalism in education. Sachs (2003) identified how managerial professionalism is derived from bureaucratic education and progresses toward the development of an entrepreneurial identity.

- Bureaucratic Education as it leads to:
 - Managerial Professionalism
 - Entrepreneurial Identity

In line with bureaucratic education, the basic premise of managerial professionalism is a universalism that portrays the “management [as] inherently good, managers are the heroes, managers should be given the room and autonomy to manage and other groups should accept their authority” (Sachs 2001: 151). Menter et al. (1997) clarified how associations and advice from the private markets were used to influence the development of education and ultimately it

[...] means making education appear more like a commodity so that parents are given access to a range of products from which they can select. In this framework, schools become more efficient in response to competition (in Sachs, 2003: 129).

In association with bureaucratic education, the entrepreneurial professional “will identify with the efficient, responsible and accountable version of service that is currently being promulgated by the state” (Sachs, 2003: 127-128). Part of this identity also requires ‘designer teachers’ who are compliant, efficient and effective in their teaching and tasks. The entrepreneurial identity is characterised by Sachs as being: individualistic, competitive, controlling, reliant on external definition and led by standards (2003: 130). Bureaucratic education and entrepreneurial identities are criticised by Sachs as promoting working conditions for teachers that include isolation and privacy. Hargreaves (1994) perceived individualism as “[...] a shortcoming, not a strength, not a possibility; something to be removed rather than something to be respected” (in Sachs, 2001: 156).

Darling-Hammond also criticized the bureaucratic approach to education for dehumanizing education and causing the following problems:

- a. bureaucratic education creates a system of pyramidal governance
- b. ‘bureaucracy depends on the scientific, the measurable [...] quantified’ answers
- c. fosters the creation of large administrative units that depend on norms,

- the bases of predictability
- d. a need for centralized planning that requires a high level of specificity – thus causing an inability for teachers to see the ‘whole’ student because of subject specificity.
- e. the greater the accountability the less responsive a school is to the students’ needs.
- f. the presence of hierarchical bureaucracy stifles initiative at its base.
- g. the bureaucratic approach ‘lacks the tools to manage complex work, to handle the unpredictable’ (Darling-Hammond, 1990: 29).

Bureaucratic education has become normalised in England, especially because of the emphasis on quality through inspections, examinations, assessments and league tables. However, it is essential that educators still consider different approaches and how they can help enhance professionalism and the lives of teachers. Atkinson promoted the idea that we need to have an awareness of different discourses in order to “show how normalised constructs of experience exert dominance over marginalized constructs, particularly in institutional sites such as schools and their internal classificatory systems” (2002: 11). By considering options outside the normalised parameters we will experience as well as cause disruptions that will help to promote new fields of understanding. There is a need for disruption in order to create shifts in consciousness and commence problem solving. Atkinson referred to this disruption as he defined the need for an ‘*absence of presence*’ in education as “[...] a struggle that does not emerge from within the norms of a dominant system but from a break which disrupts the logic of this system so that a new problem becomes visible” (2006: 22). In England, where bureaucratic education and the entrepreneurial identity are becoming normalised progressive education and the activist identity provide a refreshing, although not new, contrast.

3.2.2 Progressive Education and Democratic Professionalism

Progressive education was established as a ‘new’ vision for education by Dewey in accordance with his democratic views of education. Sachs (2003) identified how progressive education leads toward an activist identity.

The activist, in comparison to the entrepreneur, is an identity that focuses on collaboration and collegiality while also promoting emancipatory aims such as reducing: exploitation, inequalities and oppression (Sachs, 2001: 156-157). The activist identity promotes a more inclusive democratic approach that, in

education, gives rise to new “public and professional engagement by teachers” (Sachs, 2001: 159) and fosters new professional communities.

- Progressive Education as it leads to:
 - Democratic Professionalism
 - Activist Identity

Progressive education features an approach that is client-oriented, knowledge-based and progresses toward the development of students as ‘knowledge workers’. This view has a much greater impact on contemporary education with more discussion of the role of education being that of producing ‘knowledge workers’ for the 21st century, especially in the Western world. However, it is a less dominant discourse. Perhaps one of the reasons behind this is that progressive education and democratic professionalism empower other members of the teaching community by encouraging them to

build alliances between teachers and excluded constituencies of students, parts and members of the community on whose behalf decisions have traditionally been made either by professions or by the state (Sachs, 2001: 152).

This shifts the power from the state and its managers to the teachers, unions and students. Despite the presence of entrepreneurialism in schools around England, educators are reaching out to build alliances and create communities through social media. Examples of this in relation to arts education are the active forums on Facebook that discuss projects and exchange teaching materials. In addition, groups like the National Society for Education in Art and Design [NSEAD] support programmes like the Sketchbook Circle.¹⁰

Sketchbook Circle involves a collaborative exchange of sketchbooks between art educators to promote dialogue, exchange ideas and encourage artistic practice.

Democratic professionalism contrasts with managerial professionalism because of its focus on “collaborative, cooperative action between teacher and other educational stakeholders” (Sachs, 2001: 153). Within this structure teachers are seen as highly skilled professionals who have a solid understanding of their

¹⁰ The Sketchbook Circle (www.sketchbookcircle.com) was developed by art educators Elinor Brass and Tanya Paget in 2009. They were seeking to make time for their own work as well as develop a community of practitioners. Since 2013, the Sketchbook Circle has been supported by NSEAD and more recently private Gerald Moore Gallery as well as the national drawing initiative ‘The Big Draw’. www.sketchbookcircle.com/about/

subject and educational practice. This allows teachers to have confidence, share good practice with their colleagues and most importantly focus on their students' needs; because they are inherently interested in the success of their students, rather than accountability. These teachers also take ownership of their professional development and are willing to accept that due to continual change and adaptation their professional identity is not, as Kondo acknowledged, "a fixed 'thing', it is negotiated, open, shifting, ambiguous, the result of culturally available meanings and the open-ended power-laden enactment of those meanings in everyday situations" (in Sachs, 2001: 154). As a result, democratic professionalism leads to the promotion of an activist identity.

The activist identity works in favour of democratic professionalism and in line with progressive education. Sachs described activist professionals as those who,

work in different ways with their colleagues and other educational stakeholders. They work collectively towards strategic ends; they operate on the basis of developing networks and alliances between bureaucracies, unions, professional associations and community organizations. These alliances are not static; they form and are reformed around different issues and concerns (Sachs, 2003: 47).

Sachs went on to discuss how activist professionals are often responsible for their own ongoing learning and are open to seeing the larger contexts of their environment (2003: 47) thus enabling an emancipatory approach to professional identity. One example of a professional group developed to support and promote democratic professionalism was the General Teaching Council [GTC] in England. The GTC in England that was set up in 2000 to enhance the status of teachers and promote a voice for teacher professionalism in England was closed in 2012. Democratic voice is an essential component of the activist identity because it helps to encourage collaboration by accepting that although there may be common values and shared cultural conditions all members of the community are influenced by each other. This falls in line with Dewey's view that,

[i]n order to have large numbers of values in common, all the members of the group must have an equitable opportunity to receive and take from others. There must be a large variety of shared undertakings and experiences. Otherwise, the influences which educate some into masters educate others into slaves. And the experiences of each party

loses in meaning when the free interchange of varying modes of life experiences is arrested (Dewey, 1916: 84).

NSEAD as a professional association became a more dominant representative of democracy after the closure of the GTC. As a society they actively voice concerns and petition governments with regards to the development of art and design education, and promote professional development for art and design educators.

The characteristics that are aligned with the activist identity are also present in many democratic processes, they include: “democratic principles, negotiated, collaborative, socially critical, future-oriented, strategic and tactical” (Sachs, 2003: 134). Gutmann and Thompson (1996) explained how the activist identity is founded in deliberative democracy which

asks citizens and officials to justify public policy by giving reasons that can be accepted by those bound by it. This disposition to seek mutually justifiable reasons expresses the core of the process of deliberation (in Sachs, 2003: 131).

One of the main criticisms of progressive education and democratic professionalism is its lack of interest in results associated with league table successes and inspection excellence. Democratic principles are wrapped up in a continuous cycle of examination and analysis but often there are no clear results to evaluate the success/failure of the approach and a lack of structural understanding of how learning takes place (Evers, 1998). However, the lack of fixed outcomes is mainly problematic to those who still have a desire to categorise success using quantitative measurements and to view education through statistical analysis.

Although the entrepreneurial and the activist identity are derived from two different approaches to professionalism, it is important to remember that they are not exclusive. This is the same in regards to bureaucratic and progressive education. While they appear at opposite ends of a spectrum of professional identity, they often work in conjunction with each other both in educational institutions and in the professional lives of teachers to create various positions *in-between*. For example, despite a teacher’s desire to run a student-centred curriculum, at GCSE (Year 10 and 11) and A Level (Year 12 and 13) there are national examinations in England that must be catered to as part of the

curriculum. It is more appropriate to adopt Darling-Hammond's view that "professionalism is not black and white, it isn't you are or you aren't --- rather it is a spectrum or a continuum" (Darling-Hammond, 1990: 32). As teachers, we are not fixed to one approach, but are able to fluctuate between different approaches at various career stages. The following section will help to clarify these points by illustrating how the role of the art educator, has evolved to require elements of both the entrepreneurial and activist identities.

3.3 Researching Identities in Art Education

To provide a specific image of professional identities associated with art education, this section will present research associated with the development of this study and culminate by outlining how plurality is seen in the identities of contemporary art educators with terms like the artist-researcher-teacher.

3.3.1 Narratives of Professional Identities in Art Education

Recently, an understanding of my practice has grown through reflection that has enabled me to construct visual narratives. This study followed on from my reflective practice to develop an understanding of other mid-career art educators and their narratives of professional identity to collect, debate and share views of professional identity in art education.

Räsänen's (2005) research addressed an understanding of professional identity in art educators by collecting the views of art education students in Finland.

Räsänen established a series of teacher identities based on information received from the students based on their former teachers. These identified a "three-fold typology" of educators that included: "the strict, intense teacher", "the art therapist", and the "abstract conceptualist" (Räsänen, 2005: 57). Overall, the students highlighted the identity of an 'ideal art teacher' as an individual who: interacted with students, encourage dialogue, and was honest, critical and constructive about students' work (Räsänen, 2005: 58). These ideal characteristics aligned with a progressive discourse; however, it was also evident in the three typologies that different teachers displayed different professional approaches, i.e. the conservative, rule-based, procedure-oriented bureaucratic discourse, as shown by the "strict" teacher and the knowledge-based, client-centred progressive discourse displayed by the "abstract conceptualist". Räsänen's research displayed a good structure and highlighted

relevant identities; however, it was not focused on art educators' interpreting their own identities but rather how art educators were perceived by students. This research is focused on art educators understanding of their own identities through art.

Watson (2006) used narrative to understand how the construction of professional identity occurs in teaching based on a case study - Dan, an experienced secondary school English teacher from the UK. Through participant narrative, Watson established what motivated him to become a teacher, his unorthodox approach to discipline and behaviour as well as his sense of identity with his school environment (2006: 514-522). The use of narrative was well developed in this research and Watson voiced Dan's views of his identity; however, with a single case study, there were limitations since no comparisons or similarities could be drawn to other educators. As a result, my research aimed to work with a small group of educators and established commonalities and differences within their responses.

Hatfield et al. (2006) was a larger study of art educators that engaged eleven participants. The teachers were from three different locations and taught different grades in the U.S.A and Caribbean. Using narrative journals, the participants recorded experiences based on questions associated with professional identities. From the responses, Hatfield et al. established a range of experiences that impacted their professional identities such as: pre-service preparation, personal education, mentors, school culture and school administrators (2006: 43-44). In addition, Hatfield et al. highlighted the dual roles associated with the art educator with respect to both educating students and nurturing artists (2006: 44) and reaffirmed that "if one wants to maintain two identities, one must create situations where they are simultaneously validated" (Hatfield et al., 2006: 44). The balancing of multiple identities is extended by Hatfield et al. to include a life identity alongside the artist and the educator identities. This was a well-balanced study of professional identity in art education and presented a series of important points in relation to different identities. My research followed a similar path but reduced the variables by focusing on mid-career secondary school educators in England.

Zwirn (2006) focused on the role of gender in relation to the teacher/artist. Her research explored the perspectives of four groups (undergraduates, graduates, early career teachers (5-8 years) and late career teachers 20-35 years)) with a total of twenty-four participants. The interview-based study examined gender differences linked to art teachers' perceptions about the "dual creative and professional roles they inhabit" (2006: 167). Through language analysis, Zwirn highlighted different language used by the male and female participants that led to associations with the masculine, active role of the artist and the feminine, passive role of the teacher within professional identity. This study built on Zwirn's research by: moving beyond the dualities; incorporating arts-based methods alongside language; and focusing on mid-career (6-15 years) educators, to investigate the complexities of identities within art educators.

Many of the examples of art education professional identity research occur outside of the UK. My research is focused on the professional identity of art educators in England and there is a limited amount of research in this area; leaving a gap in the international contribution toward the professional identities of art educators. One researcher who has recently contributed to this gap is Thornton (2013). His writing outlined a series of case studies based on art educators and the complexities associated with their identities. Thornton's narratives focus on teachers such as: Beverley, a secondary school art teacher in England in 2001 (2013: 57); KC a veteran artist teacher in the U.S.A in 1995 (2013: 67); and Gary an artist teacher in the UK in 1994 (2013: 73). Thornton drew his insights from previously established case studies. For example Beverley's information came from a journal publication; while KC and Gary's narratives were drawn from previously published academic theses. My research is adding to Thornton's writing by providing original case studies based on educators from England working in the 2010s.

Following on from Räsänen (2005), Watson (2006), Hatfield et al. (2006), Zwirn (2006) and Thornton (2013) this research expands on the international perspectives provided and brings together new case studies to extend the understandings of art educators' professional identities with a focus on mid-career secondary school educators in England.

3.3.2 Contemporary Identities in Art Education

Recently, research in art education has developed a new view of identity that acknowledged the need for difference. To recognise plurality in the role of the art educator researchers have begun hyphenating roles to signify individuality and collaboration. Researchers have built on aspects of professional identity by acknowledging the importance of the different roles and made connections with the methodological approach for this study. For example, Daichendt (2010) and Thornton (2013) discuss the 'artist-teacher' as a professional identity; while Springgay et al. (2008) and Irwin (2008) explored the identity of the 'artist-researcher-teacher' as a part of their methodology – a/r/tography.

Daichendt (2010) discussed the redefining of the 'artist-teacher' as a term that describes individuals who are more pragmatic about their approach, but also value both professions - art and education. The artist-teacher is not a new term. In 1986, Day wrote about the problematics of this model with regards to art educators. Day recounts how,

the dominant image for secondary art teachers, conveys an image that is rife with problems [...] Its narrow emphasis on production limits the scope of art learning; its aggrandizement of the artist's role relegates educational considerations [...]; and its focus on the artist limits the development of the teacher as a professional educator (Day, 1986: 41).

Day argued that placing the artist first compromised the importance of the teacher and prioritised the artist. However, Daichendt extended the research of Efland (1990), Swift (1999), Atkinson (2002, 2006) and Hickman (2005) to contradict Day. Daichendt identified how the roles of artist and educator deserved equal importance and needed to be overtly acknowledged as different aspects in the identity of art educators. Daichendt also used this terminology to highlight a philosophy for teaching, not a "simple title or dual role" (Daichendt, 2010: 62). Daichendt noted how the term "does not presuppose an artistic lifestyle but uses the individual talents and learned skills or techniques of the artist and circumvents them into the teaching profession" (2010: 61). The term positioned the artist before the teacher. Daichendt was aware that this "reinvigorates the role of the artist in education, which causes insecurity among those invested heavily in art education field" (2010: 61). However, Daichendt noted how important it was for the 'artist' to come first. He recalled that "[d]espite the complicated nature of teaching art, it is important to remember

that art comes first. Initially, the product, technique, skill, or language is created and recognized as valuable” (Daichendt, 2010: 146). With that statement in mind, it is also evident that the ethos of the practice is reflected in the labelling of the professional; first artist, second teacher and a hyphen (-) *in-between*. The hyphen was also acknowledged by Daichendt as an “in-between space [that] was a void, and our understanding of the term must be loose for it to develop in new educational settings” (2010: 148). He went on to note, how

[t]wenty-first-century artist-teachers who work within this void will form different combinations and strategies for how an artistic enterprise informs their educational pedagogy. The space needs to remain empty for this artistic process to take place” (Daichendt, 2010: 148).

This falls in line with the theoretical perspectives (Deleuze, 1994, 2004) that promoted the in-between (or the ‘void’ in this case) as a place of flux and a space of necessity for continued dynamic evolution of the individual. The artist-teacher, as opposed to the art teacher or the art educator, enabled a collaborative shift between identities while also maintaining stability. This collaborative term allowed both artist and teacher to build a professional identity.

Thornton similarly outlined a merging of the roles, artist and teacher, as part of the identity of the artist teacher (no hyphen). Thornton viewed the value of the term artist teacher as a merger of the “characteristics, attitudes, knowledge and skills associated with both artists and teachers” when combined these attributes represent “a single identity without necessarily abandoning some in favour of others” (2013: 52). Thornton did not however portray this term as a philosophy but rather as an equal representation of roles or as a transitional term to aid a student’s transition from artist to teacher, or vice versa, without feeling a sense of abandonment (Thornton, 2013). In comparison to Daichendt, Thornton used the term of artist teacher to literally describe “individuals who produce artwork [...] and also teach art to students [...] and] value both practices” (Thornton, 2012: 40). This research was aligned more closely with Daichendt’s view of the artist-teacher as a philosophy for teaching rather than Thornton’s dual role to professional identity. Daichendt’s ideas provided opportunities for the future development of an educator’s professional identity and secured that identity within the role of the artist.

Finally, Irwin (2008) introduced another dimension to the identity of the art educator by adding the role of 'researcher'; but also, by making direct connections between the ideas of the a/r/tographer and the theories of Nancy and Deleuze. Irwin described a/r/tographers as,

committed to artistic forms of engagement that help them to create, interpret, and/or represent new forms of knowledge. Knowing (theoria), doing (praxis), and making (poiesis) are folded together in a/r/tography to form rhizomatic ways of experiencing the world (2008: 26).

Pinar (2004) explained that "a/r/t – [is] a metaphor for the three roles of artist-researcher-teacher, which are integrated to create a "third space, an in-between space, where knowing, doing and making merge"" (in Gerstenblatt, 2013: 298). A/r/tographers are individuals who encompass aspects of art, research and teaching in their lives and identities and use these "multiple roles and contiguous relationships [...] as frames of reference" (Sullivan, 2010: 58). A/r/tographers also use artistic practice to reflect on different types of practice in art, research and education. As described by Pinar (2004) the in-between is formed through interaction between these identities which creates a 'third space' that envelops these initial forms of identity through a daily and ever changing process of folding, unfolding and merging. Semetsky identifies a 'thirdness', like Pinar's 'third space', as a meditative space that acts between the unconscious (first) and the conscious (second) space (2006: 49). A/r/tographers practice, therefore, results in a complex process of meaning making and identity creation that constantly moves between the unconscious, conscious and in-between.

The concept of un/folding is important to understanding how an a/r/tographer's identity and the space in-between these different personalities functions. Irwin revealed how,

[a]ccording to Nancy, this betweenness is both unity and uniqueness, the singular plural of being. Each identity is created through encounters with others, and it is the *with* that demonstrates the contiguity and distinctiveness of each entity. The relations between these entities and other entities show how the in-betweenness can metaphorically be conceived as a fold. In a fold, the material is simultaneously exterior and interior with no sides. Gilles Deleuze translated un/folding as dividing endlessly [...] Un/folding performs in the in-between spaces, and in a/r/tography relational inquiring is un/folded between the identities and forms of engagement for the artist/researcher/teacher (2008: 26).

A/r/tographers are engaged with a/r/tography as a methodology located within ABER which will be explored further in the next chapter.

3.4 A Professionalism In-between

Sachs (2003) has provided a professionalism spectrum associated with bureaucratic and progressive education as a base for this research. However, this is complemented by a review of other research specifically associated with art education (Räsänen, 2005; Watson, 2006; Hatfield et al., 2006; Zwirn, 2006; Thornton, 2013) which has identified the openings for this research. Focused on mid-career secondary school art educators in England, this project used a post-structural, constructivist approach to understanding identities and investigated the presence of contemporary identities such as the artist-teacher (Daichendt, 2010) and the a/r/tographer (Irwin, 2008) amongst art educators.

Essential to this study is an understanding of the potential for art educators to be in-between the two dominant discourses of managerial professionalism and democratic professionalism. Art educators are influenced by various factors in their roles due to the multiplicity of their positions as both artists and educators. Alongside social, economic and political factors, the multiplicity of their role impacts the development of their identities and results in a rhizomatic system of growth that influences identities to react, shift and stabilise based on circumstance. Hatfield et al. (2006), for example, identified a balancing of different professional identities (artist and educator) within the roles of art educators. With reference to contemporary identities in art education, Daichendt detailed the hyphen in the title 'artist-teacher' as an "in-between space" (2010: 148) and, similarly, Irwin (2008) identifies the '/' in a/r/tographer as space in-between the three roles of artist, researcher and teacher. These approaches acknowledge the presence of the in-between, as a result of rhizomatic growth, in the professional identities of art educators but do not detail the practices of art educators in the UK.

Chapter 4 further develops our understanding of the a/r/tographer as it is aligned to the methodology of a/r/tography. Using a/r/tography as a methodology this study was designed in association with arts-based methods to capture the essential *in-between-ness* exhibited in the case studies of three mid-career art educators in England.

Chapter 4

Rendering Identities: An Artistic Approach

This research is grounded in the qualitative methodology of a/r/tography. Although a/r/tography has come to light in the last decade this qualitative approach is aligned with aspects of constructivism and arts-based educational research [ABER]. ABER is focused on the use of arts-based methods within educational research to achieve new understandings. The value of art as research, arts-based research [ABR] and ABER are first outlined in this chapter. This is followed by the details of the research design through the renderings of a/r/tography as a methodology.

4.1 The Value of Art as Research

Prior to discussing the practical elements of research design, it is essential to define the importance and the role art will play as part of the methodology. Since the 1980s, written and spoken narratives have provided a strong source of data in qualitative research (Johnson, 2001) and have been represented in educational research by Räsänen (2005), Watson (2006) and Hatfield et al. (2006). However, the use of visual practice as research has, more recently, been acknowledged as a source of valued qualitative data. In 1996, Stafford issued a

challenge to art educators, historians and artists to recreate a creative and critical practice that is real and relevant. Dismissing language-based regimes that reveal difficulties and dilemmas through the process of critique and deconstruction (in Sullivan, 2010: 26).

Stafford was not the first to highlight the importance of art as a way of presenting research in a new way. Eisner (1995) clarified the value of *artistry*¹¹ as a way of seeing features such as vividness, empathy, individuality and coherence in new ways. Eisner wrote,

[f]irst, works of art make the obscure vivid and make empathy possible. Second, they direct our attention to individuality and locate in the particular what is general or universal. Third, they possess a sense of wholeness, a coherence, a kind or organic unity that makes both aesthetic experience and credibility possible (1995: 4).

¹¹ Eisner uses the term *artistry* to denote the practise of visual arts, music and drama.

Weber supported these views acknowledging that arts-related imagery in research has the ability to,

convey multiple messages to pose questions, and to point to both abstract and concrete thoughts in an economical fashion that makes image-based media highly appropriate for the communication of academic knowledge (2008: 43).

In the 21st century, we are regularly bombarded by visual images through advertising, television and social media. As people, not just artists or educators, we are a visually literate culture that has adapted to the mass circulation of images. Sachs-Hombach and Rehkämper expressed how we are opening a dialogue based on the philosophy of pictures, if we live in a visual age then “[p]ictures represent information, mediate it, make it comprehensible” (in Elkins, 2003: 130). Images can be both culturally specific as well as globally recognisable. Therefore, it is only appropriate that research methods follow in the communication patterns of our culture, hence the more frequent use of visual imagery in research in the social sciences but more importantly art in educational research.

Since, researchers have furthered their use and knowledge of art in research and this is evidenced by the increased publication of research and literature associated with arts-based practice as research (Marshall, 2007; Leavy, 2009, 2015; Butler-Kisber, 2010; Haywood-Rollings, 2010; Hayik, 2012; Gerstenblatt, 2013). Continuing to creatively develop the use of arts-based methods is an integral part of my research. Marshall clarified how,

[a]rt practice as research casts artmaking as inquiry – as a particularly experiential and constructivist process of learning in which imaginative synthesis and creative image making are ways of constructing knowledge (2007: 23, italics in article).

The use of art practice in research enabled this study and its participants an alternative way of constructing knowledge, an unconventional way of organising thoughts. For example, a more conventional approach to reflective practice (Schön, 1983) such as written narrative, like Hatfield et al. (2006), relied on the structures of language. In school, we are trained to use word sequences to present a linear progression of thoughts, much like the writing you are currently reading. However, through the introduction of art as reflective practice individuals are asked to utilise “visual/spatial thinking [which] enables us to

grasp the gestalt, the big picture, and to do it, not in a linear linguistic fashion, but simultaneously and instantaneously” (Marshall, 2007: 30). Leitch also conveyed how arts-based narratives should,

strive to extend its theoretical boundaries and incorporate non-verbal arts-based research methods in order to go beyond the limits of language and capture the meaning of lived experience in more holistic ways (2006: 549).

These are all characteristics that promote both an imaginative and constructivist approach to learning, and in this case, the study of identities.

By using images (or art) as a mode of constructing knowledge, the participants were placed in a situation that is both active and reflective. Art promoted the active reflection by integrating praxis (doing) and poesis (making). Dewey directly connected artistic practice and action when clarifying the definition of *artistic* as the “active or “doing” phase of art, that the dictionaries usually define it in terms of skilled action, ability in execution” (1934/2005: 48-49). Building on Schön’s (1983) reflective practitioner, Gray and Malins make connections between art and reflection when writing how Schön, “likens [reflection] to an intuitive ‘art’ – ‘knowing-in-action, the characteristic mode of ordinary practical knowledge’. This kind of ‘knowing’ is dynamic – knowing *how* rather than knowing what” (2004: 22).

Weber (2008) developed the benefits of visual images in research by presenting ten reasons for using images in research. These reasons include:

1. Images ability to capture the ineffable
2. Images make us pay attention to things in new ways
3. Images are likely to be memorable
4. Images are used to communicate more holistically
5. Images can enhance empathetic understanding
6. Artistic images carry theory eloquently through metaphor
7. Images encourage embodied knowledge
8. Images can be more accessible
9. Images can facilitate reflexivity in research design, and
10. Images provoke action for social justice (Weber, 2008: 44-47).

Weber summarised these benefits when noting how the,

ability of images to evoke visceral and emotional responses in ways that are memorable, coupled with their capacity to help us empathize or see another's point of view and to provoke new ways of looking at things critically, makes them powerful tools for researchers to use in different ways during various phases of research (2008: 47).

While some researchers noted the move toward ABR and the use of art-based methods as a “troubling model of qualitative inquiry into self, art and method” (Sava and Nuutinen, 2003: 517), ABR practitioners have established an alternative paradigm (Sullivan, 2010; Leavy, 2015). Leavy developed a discussion of arts-based research from an extension of the qualitative paradigm (2009) and, recently, cited arts-based practices as an alternative paradigm (2015). Leavy asserted that ABR differs from qualitative research because it places the arts at the centre and “uses the arts in order to disrupt the ordinary” (Leavy, 2015: 20) and create meaning.

Art is integral to this study’s research design. Art is used to develop visual responses within the data collection as well as being part of the data analysis process. Sections 4.2 and 4.3 will clarify the terms associated with an arts-based approach.

4.2 Arts-Informed Research vs. Arts-Based Research

Different terms are associated with the use of art in research including *arts-informed* research and *arts-based* research. Haywood-Rollings (2010) clearly defined the difference between these two research terms. *Arts-informed* research incorporates the arts as a small element, or complement to, a study. Haywood-Rollings referred to this as “dabbling in the arts” and noted how arts-informed research draws on inspiration from the artworks, artistic methods, or the representation of data in artistic formats (i.e. poetry, visual arts) (2010: 105). Alternatively, *arts-based* research is practice-based research that integrates arts methods in the design and development of research and is directly aligned with *praxis*¹² (Haywood-Rollings, 2010: 105).

Arts-based methods have played a key role in the development of this research project not only because of the relationship between art and art educators but

¹² Carr and Kemmis defined *praxis* as informed action or doing action, as derived from the Greek term (1993: 32).

also because, as Susan Finley noted “[a]rt, in any of its various forms, provides media for self-reflection, self-expression, and communication between and among creators and audiences” (in Denzin & Lincoln, 2005: 692). Finley noted how ABR is

situated within what Lincoln (1995) described as an emerging tradition of participatory critical action research in social science. Practitioners of inquiry in this line [...] seek to construct action-oriented processes for inquiry that are useful within the local community (in Denzin and Lincoln, 2005: 682).

ABR has become a well-practised method of collecting data and constructing knowledge in educational research.

4.3 Arts-Based Research and Arts-Based Educational Research

Arts-based research as an approach has grown to be associated with a variety of terms including: arts-informed research, arts-based qualitative inquiry and research-based art [RBA]. Within different disciplines ABR can be context specific, for example, arts-based social research [ABSR] and arts-based educational research [ABER] (Leavy, 2015: 5). ABER, like other educational research, has a focus on “the betterment of educational policy and practice” (Barone and Eisner, 2006: 96). This betterment is not achieved through traditional quantitative and qualitative approaches; but rather what Barone and Eisner titled the “*enhancement of perspectives*” which accentuates different ways of viewing educational research. Most importantly for this research, ABER

is capable of persuading the percipient to see educational phenomena in new ways, and to entertain questions about them that might have otherwise been left unasked” (Barone and Eisner, 2006: 96).

This educational research project has art at its core, not only as a focus but also as a method, and can therefore be described as an ABER project. Further, it uses the methodology of *a/r/tography*; a specific approach to ABER (Leavy, 2015) which encompasses and explores artist-researcher-teacher identities. It is the integration of the three roles artist-researcher-teacher that place “*a/r/tographical work*” (Leavy, 2015: 4) as a distinct category in ABER.

4.4 A/r/tography

The development and design of this research project embraced the methodology of a/r/tography. Building on the knowledge presented by ABER to utilize the arts as an integral component of qualitative research, a/r/tography presents a methodology with arts-based practice as the core component. Springgay et al. extolled the ideals of a/r/tography as a methodology that involves engaging with “the world through a process of art making and writing” (2005: 899). This approach clearly described the methods for my research as participants responded to queries using both art and text as inter-connected forms of communication.

The methodology of a/r/tography builds on six characteristics – the renderings. The renderings are identified as: contiguity, living inquiry, openings, metaphor/metonymy, reverberations and excess. These are “concepts or renderings, [... that] guide our active participation in making meaning through artful, educational and creative inquiry” (Springgay et al., 2008: xxvii). The renderings not only provided an outline for the elements associated with this methodology but they were also sympathetic to a research approach that is “attentive to the sensual, tactile, and unsaid aspects of artist/researcher/teachers’ lives” (Springgay et al., 2005: 899). This project has followed the conceptual practices of a/r/tography and used the renderings to develop the research design, as will be outlined in this section. Springgay et al. made a clear case for the presentation of a/r/tography as a methodology rather than a method found within qualitative research, proclaiming that:

our arguments stem from a belief that if forms of arts-based research are to be taken seriously as emerging fields within educational research, [...] they need to be understood as methodologies in their own right, not as extensions of qualitative research. [...] interdisciplinarity not as a patchwork of different disciplines and methodologies but as a loss, a shift, or a rupture where in absence, new courses of action unfold (2005: 898).

Persistence has been required by arts-based researchers to achieve value alongside the positivist scientific positions of quantitative research. Yet, very often they are praised for their ingenuity and the ways in which they are able to use visual methods to develop different perspectives and access the unconscious mind. The methodological approach of a/r/tography (Springgay et

al., 2005) supports ABER as a way of producing valuable knowledge. By focusing on living inquiry, a/r/tography is helping to achieve Eisner's research aim for art education which presented the "primary tactical aim of research is to advance understanding" (Eisner, 1995: 3). Siegesmund (2012), similarly, reminded researchers of the challenges of experience based research when he demonstrated how a/r/tography, through living inquiry, is also informed by Dewey's writings. Siegesmund (2012) observed how Dewey's philosophical ideas are absent from the highly postmodern approach presented by Springgay et al. (2008). With reference to Dewey's *Art as Experience* (1934) Siegesmund demonstrated the parallels between Dewey's "aesthetics of living" and a/r/tography's living inquiry when he noted "[l]ike Dewey's call for seeing the live creature in art, the arts-based research methodology of a/r/tography makes similar appeal to lived experience in education" (2012: 100). By outlining how lived experiences are integral to the development of both Dewey, as an educational philosopher, and a/r/tography, as a methodology, they are brought together to promote the importance of our senses (sight, touch, scent) in order to encourage the free development of our perception through lived experiences. Siegesmund also noted how Dewey (1934) presented art and experience as a different type of thinking and called for researchers,

[t]o think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical. Indeed, since words are easily manipulated in mechanical ways, the production of a work of art probably demands more intelligence than does most of the so-called thinking [...]"
(in Siegesmund, 2012: 104-05)

Dewey's views were seen to be radical in the 1930s and Siegesmund acknowledged that these views "remain radical thinking" (2012: 105). They remain so because Dewey posited that art was a critical way of teaching "authentic forms of being in relationship with others" (Siegesmund, 2012: 106). Dewey wrote *Art as Experience* in 1934, however, it is only in the twenty-first century that a/r/tography has been presented as a complementary paradigm (Leavy, 2015).

A/r/tography is closely aligned to the writings of Deleuze and Guattari with specific attention to the rhizome and the in-between (see Section 2.1.1 and

2.1.2). Springgay et al. see a/r/tography as a “methodology that entangles and performs [...] as a rhizome” (2008: xx). Rhizomatic systems are encouraged by the a/r/tographic renderings that include contiguity and living inquiry. For example, contiguity accentuates the coexistence of multiplicities and different directions of growth in the rhizome (Section 4.4.1); and living inquiry outlines the impact of different directions and interruptions that facilitate rhizomatic growth (Section 4.4.2). By encouraging rhizomatic growth the renderings of a/r/tography also activate the in-between. For example, as contiguity and living inquiry encourage the asymmetrical growth of the rhizome they simultaneously activate the transformational spaces in-between the rhizomatic paths.

Kauffman (2013) used a/r/tography as a methodology in autobiographical research connected to her identity as an elementary art teacher. She chose this methodology to “push out new possibilities, not to rigidly define or capture their meaning, but to engage, disrupt and tease out other possible renderings” (2013: 2). Although not autobiographical, my research used a/r/tography as a methodology to similarly engage, disrupt and initiate new possibilities.

A/r/tography as a methodology aligned with my research design because of its relationship with both ABER (art) and narrative inquiry (graphy); but also due to its philosophical associations with the writings of Dewey (1934), Deleuze and Guattari (1987).

4.4.1 Contiguity

Contiguity is the coexistence of ideas that are related or that “lie adjacent to one another, touch one another, or exist in the presence of one another” (Springgay et al., 2008: xxviii). A/r/tography as a term is developed purposefully to include the '/'. The '/' is used to represent the relations between three existing identities that create the term - artist/researcher/teacher (Section 3.3.2). A second example of contiguity within the same word is the relations of 'a/r/t' and 'graphy'.

Contiguity, as a rendering, provided the initial interaction within the development of the artist/researcher/teacher identity. This study aimed to capture a series of moments that involved the interaction of these three identities through artistic

action and reflection. With tasks designed to encourage making and reflecting the participants took on the challenge of representing the complexity of their identities as art educators through the research process. Alongside other forms of ABER a/r/tography “seeks to enlarge our understanding of complex ideas through alternative forms of knowing” (Irwin et al., 2013: 1).

In addition to the coexistence of identities acknowledged by the terminology, the ideas of ‘a/r/t’ and ‘graphy’ also display contiguity with image and text. By merging the concepts of art and narrative the methodology supported the coexistence of both image and text. Likewise, this research encouraged the participants to reflect in both visual and written ways to provide a more holistic view of their interpretations. These two elements provided the participants with stronger voices since they were able to express their individual artistic vocabulary while also providing a written narrative that explored the visual themes. This multiplicity provided the research design with greater strength.

A/r/tography was inspired by the concepts of practice-based research and has multiple ways of being explored. The multiplicity of this methodology is part of what makes a/r/tography unique. Multiplicity, as related to post-structuralism (Section 2.1), can be seen as problematic by structuralist ideals due to the potential for multiple ‘truths’ and plural identities. However, a/r/tography has been developed fluidly and reflexively (Springgay et al., 2005) within a community of artists/researchers/teachers who were willing to work outside of the conventional methodological boundaries in order to present research that extended our ideas of education. It is the multiplicity of ‘truths’ that provided more space in-between thoughts, and it is in this middle ground that intelligent thought flourished. A/r/tography encourages research to take place in the in-between spaces that are formed and supported by the theoretical constructs of Deleuzian rhizomes. Deleuze and Guattari’s (1987) philosophical understandings were fundamental to this research. Constructs such as the rhizome (Section 2.1.1) have already been established as integral to the structures and development of our identities. Irwin and Springgay acknowledged that a/r/tography is “building on the concept of the rhizome, [because] a/r/tography radically transforms the idea of theory as an abstract system” (in Springgay et al., 2008: xx).

Contiguity, as the first rendering, established the importance of multiplicity as a way of interacting with ideas or individuals who are in close proximity or who are following similar paths.

4.4.1.1 Participant Selection

The contiguity of this research was also apparent in the selection and identification of participants. To find participants for this research a series of open-calls for teachers were distributed through social media (i.e. Facebook), subject association newsletters (i.e. NSEAD) and via e-mail¹³ to various art departments. As a result of these calls, a total of seven participants registered with the project; however, only three participants completed a series of tasks and the final questionnaire. The four participants who did not complete had different reasons (job circumstances, life events) for withdrawing from the project. First and foremost, the participants were artistic practitioners who had been undergraduate students in art and design, then, they became secondary school art and design educators. These characteristics, along with their participation in this research, presented them as artist/researcher/teachers. Second, the selection of participants was based on their status as mid-career teachers. A mid-career teacher, for this research, is defined as a teacher with six to fifteen years' experience in the teaching profession.¹⁴ This is one of the most important criteria as it addressed a gap in previous research by providing insight in to the views of established educators on their identity, thus building on research linked to the identity of trainee teachers and/or NQTs. Finally, all participants were living and working in England. The data was focused on three educators teaching at secondary schools in the South of England, there is some variation in the type of schools represented in the study as they include a state school, an independent school and a Pupil Referral Unit (PRU). Despite the difference in school types, secondary schools are linked at Key Stage 4 and Key Stage 5 to the specifications for GCSE and A Level studies and, as such, have similar bureaucratic structures around which the subject curriculum is designed. The variation in school type provided an exploration of different contexts.

¹³ E-mail addresses were sourced from school websites and through personal contacts.

¹⁴ 6 years + was chosen in line with Day's (1999) schematic model of the teacher career cycle that shows a stabilization of the teacher's career between 4-6 years and then a progression on the experimentation and stocktaking in years 7-18. (Day, 1999: 59).

4.4.2 Living Inquiry

Living inquiry, as the second rendering, referred to the presence of “ongoing living practices” associated with “being an artist, researcher and educator” (Springgay et al., 2008: xxix). Within a/r/tography these experiences of being are encountered through image and text to form understandings. As part of our living practices we interact with different people, places and cultures; while also developing different parts of our identities. The potential for interaction and for different types of encounters is part of this second rendering.

The notion that we are all unique, that we all take different paths, that we all continue to develop in ways that mimic rhizomatic development are key characteristics of a/r/tography and living inquiry. So too are the interactions and the paths that are derived from the 'interruptions' that are created. These paths are sometimes influenced by others and it is these in-between moments that open up new spaces and directions. The in-between is where a/r/tography is situated, "where theory-as-practice-as-process-as-complication intentionally unsettles perception and knowing through living inquiry." (Springgay et al.: xxi) This lack of stability made a/r/tography relevant to this study and the processes of collage, the main method of image making.

A/r/tography presented a clear way of moving forward with a group of participants for this research and aligned many of the thoughts that I had around the rhizome, the ideas of Deleuze and Guattari, as well as the merging of ABER and narrative inquiry as methods of collecting data. Sullivan explained how “[a]r/tographers see this as a research space that creates new relationships among theories, ideas, forms, and contexts as assumptions about concepts, and categories that tend to fix meanings are brought in to question” (2010: 58-59). The process of a/r/tography embeds art making in to the centre of research encouraging participants to use imagery and text as a way of promoting stories and histories, thus revealing ideas, theory and practice that has the potential to bring them together as a community (Sullivan, 2010: 59). The images and text produced by the participants contributed to a wider community of practice and discussions of professional identity in art education in England.

4.4.2.1 Data Collection - Questioning Lived Experience

My own experiences as a mid-career artist/researcher/teacher as well as the literature from other studies (Räsänen, 2005; Leitch, 2006; Butler-Kisber, 2010) contributed to the question design for data collection. The structure for the data collection was a series of questions that stimulated visual responses from the participants and encouraged engagement in a cyclical pattern of reflective a/r/tographic practice. To do so, the questions were designed based on Schön's (1983) concept of the reflective practitioner.

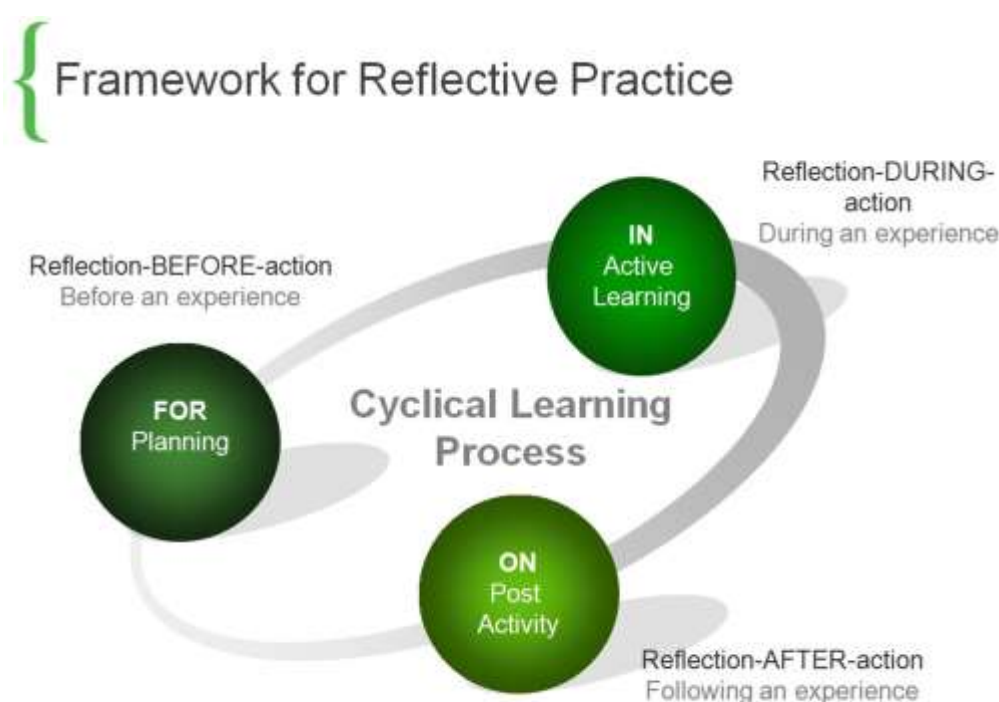


Figure 4.0 – Framework for Reflective Practice (Plack & Santasier, 2004)

Plack and Santasier (2004) provided a diagram explaining the cycle of reflective practice in teaching (Figure 4.0). A similar reflective framework was used in the design of this study to explore educators' perceptions of their teaching identities through reflective practice. Participants were asked to answer a series of questions by producing visual imagery. The questions were designed to follow

the active learning and thinking associated with the role of a reflective practitioner. As illustrated in Figure 4.0, the questioning process engaged the participants by considering: the image collecting as the '**for**' action; the organizing and composition of the image as the '**in**' action; and the written element as the '**on**' action. As the participants moved through the questions the cycle repeated itself, gradually building complex responses from each participant based on image and text.

The three task sets followed a pattern in which, first, one main question (i.e. 1A) was posed. Participants responded visually with a collage and provided a short written text called a 'memo'. The second (sub) question (i.e. 1B) was then provided and participants responded to the second question by reworking their initial visual collage (i.e. 1A) and providing a second short written memo that reflected on the second image (i.e. 1B). The process continued to cycle with a new set of questions for a total of three tasks.

The questions were first formulated with Baumeister's (2004), section 1.2.1, questioning of identity as part of the initial task, 1A, by asking *Who are you?* This is combined with the word 'teacher' to denote the role of the participant in the questions that follow. Throughout this study teacher and educator are used interchangeably to identify the participants, with educator as the broader term. All of the participants are teachers of art. However, each of the participants has a different job title as an educator. These titles include: Teacher of Art, Head of Department, Director of Art, Subject Leader and/or Lead Practitioner in Art and Design. In addition, some of the participants may have held different educational roles throughout their career. For example, as an art educator I have worked within higher education as a lecturer, and within the secondary sector as a teacher. Despite these differences I have maintained a career as an art educator. Job titles identify all the participants as art educators who have careers in educational institutions; however, to maintain consistency when questioning the participants the term used was teacher. Teacher is the description most commonly associated with educators in secondary schools in the UK. A/r/tography uses this same strategy when identifying the educational role as a teacher.

Art teachers can also be associated with a variety of different disciplines within the visual arts. Teachers within departments of art and design can include teachers of: art, visual arts, fine art, photography, textiles, digital media, or art and design. This is not an exclusive list but rather one that demonstrates the diversity of the job titles that are all art related at secondary schools across the UK. The participant information sheet highlighted the importance of being an art or design subject teacher in the candidate selection section prior to consent (Appendix H). The selection criteria was checked and documented as part of the research process.

As a group of professionals art educators maintain a range of different job titles within the secondary education sector. Therefore, to establish commonality and facilitate the discussion of their current roles as secondary school art educators the questions addressed each participant as a teacher. Rather than be interpreted as simplification or neglect of the different identities it functions as a term that does not specify one specific role but embraces the multiplicity of all art educators.

The task questions were as follows:

TASK 1:

1. **A) *Who are you (now) as a teacher?***
B) What is expected of you as a teacher?

TASK 2:

2. **A) *What characteristics do you admire about yourself as a teacher?***
B) Could any of these characteristics be linked to life/historical experiences?

TASK 3:

3. **A) *What do you value most about your role as a teacher?***
B) Who do you aspire to be as a teacher?

To complement their visual responses, participants were requested to reflect on their imagery by writing brief responses, or 'memos' (Butler-Kisber et al., 2003: 131), to coincide with each visual. 'Memoing' worked as a complementary technique to image making in order to ensure that the participants' voices were

heard and that they had the opportunity to present their understandings in conjunction with their imagery. Utilizing image and text, this study presented an opportunity to expand participants' voices and increase trustworthiness by developing the data analysis based on participants' voices. Expanding the participants' voices to include not only written text but also visual images extended each individual perspective (Butler-Kisber, 2010: 21). As Leavy explained, "[v]isual art can jar people into *seeing* something differently" and presented a "consciousness-raising, unleashed by images, [that] may not be possible in textual form" (2015: 228, italics in original).

The final element of data collection was a completion questionnaire to reflect on the whole process (Appendices D-F). Originally semi-structured interviews (Appendix G) were planned at the end of the research. These interviews were modified to a completion questionnaire due to variables that occurred during the research process. First was the duration of the data collection which was two to three times longer than anticipated; most participants completed the tasks by correspondence over the period of a year. During this period, I relocated due to employment. This extended the geographic distance between researcher and participants making face-to-face interviews more difficult. Secondly, both the participants and I were experiencing time restrictions due to heavy timetables. This limited the time available for interviews during the year. Conducting the interviews by phone posed the same problems with time while also requiring each teacher to have a quiet space, access to a phone and uninterrupted time during their daily schedules.

At the end of the data collection period it was not feasible to undertake time allocated interviews, by phone or in person, for logistical reasons. Therefore, the interview questions were formatted in to a questionnaire and circulated electronically. The questionnaires gave participants greater control over their time and the written exchange communicated their thoughts directly to the researcher. By working with electronic questionnaires the participants generated data that was enriched by their reflexive responses. Completing the questionnaires in their own time allowed participants to review the questions, formulate their answers and review their responses before returning the document by e-mail. This mimicked the reflective cycle of the collages and

memos while providing data that maintained the participant's voice. Both voice and reflexivity are important aspects associated with this study. In total, the data collection was comprised of a maximum of six collages and six memos, from each participant, and a completion questionnaire.

4.4.3 Openings

A third rendering, openings, widened the notions of living inquiry by relying “on a multiplicity of perceptions held between and within the sensual and textual ways of knowing” (Springgay et al., 2005: 905). This research engaged the senses and developed active experiences through the medium of collage. The torn, cut and reshaped imagery provided a place for openings that included “cuts, cracks, slits, and tears; refusing comfort, predictability, and safety – deliberately seeking [...] ruptures, dis/rupting the uniform surface” (Springgay et al., 2005: 905). To develop these openings in the research design, collage was chosen as the media for creating the initial responses to each task. Collage as a method of data collection was not only associated with popular culture (images from magazines or newspapers) but also considered more accessible due to its reliance on found images/objects. When collaging, images/objects are collectively transformed by selecting, isolating, cutting, arranging and layering to express new meaning.

4.4.3.1 Collage as Practice

As an art practice, collage has been used by a range of artists and cultures dating “back to at least 1000 years” (Butler-Kisber, 2010: 102), with notable contributions since the beginning of the 20th century. To connect with ideas of identity, the following examples demonstrate the use of collage as self-portraiture in art history. Examples include: Hausmann's *Selbstoportrat des Dadasophen*, 1920 (Figure 4.1), and Bremer's *Self*, 2012 (Figure 4.2).

The essence of collage is the use of found imagery that is cut, glued¹⁵, combined and used to formulate a new image. Collage compositions are not

¹⁵ The term ‘collage’ is derived from the French verb meaning ‘to stick’ – ‘coller’ (Butler-Kisber, 2010:102). Today, there are also digital collages that are formed through the cutting and layering of imagery/objects on software programmes such as Photoshop. These are still considered to be a type of ‘collage’, despite their digital output.

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of this thesis for copyright reasons.

Figure 4.1 – *Selbsporträt des Dadasophen / Self-Portrait of the Dadasoph*
(Hausmann, 1920)



Figure 4.2 – *Self*
(Bremer, 2012)

expressions of the original imagery but rather new juxtapositions that present ideas, knowledge and visual experiences for both the maker and the viewer. The images, or materials, selected for a collage already speak. As a 'collagist' the maker presents images in a different dialogue, continuing to alter and disrupt the meanings of the images to create new possibilities. Hamilton described how the collage process creates meaning by using,

symbols and ideas from pictures and words found in magazines, I constructed work that served as a 'critical friend' that pushed my thinking of my experiences forward as well as served a symbolic representation of my ideas [...] the act of selecting pictures and the words for the creation as well as the design of the collage itself served to stimulate my reflective process (2005: 61).

The selection and critical analysis of ideas is a process that is innately linked with the act of teaching. While describing a teacher and his/her actions Greene recalled how "on occasion, [s/]he must be critically attentive; [s/]he must consciously choose what to appropriate and what to discard" (1973: 11). Greene's description of teaching shared similar traits with collaging. This was one of the reasons for the choice of collage rather than drawing and painting. A second reason for the selection of collage was the desire to find common ground among the participants. Although they all had experience producing their own artworks, as artists, collage was accessible to all participants despite their artistic knowledge or the available resources.

In her 1999 study on teacher identity, McDermott captured visual responses to teaching and learning through collage. She described the collages, created by four pre-service teacher participants, as providing "aesthetic qualities that are relational, emergent and transformative" and, as such, they reflected a "democratic" representation of our classrooms" (McDermott, 2002: 59). McDermott noted how collage, as a process, empowered the students and encouraged them to "become the co-constructors (or bricoleurs) of knowledge and meanings" (2002: 63).

Butler-Kisber in her writing on 'collage inquiry' noted how collage

is a user-friendly medium, one in which the basic skills of cutting and sticking that are acquired early in life can be used. [...] Moreover, collage evokes embodied responses, and uses juxtaposition of fragments and the presence of ambiguity to engage the viewer in multiple avenues of interpretation (2010: 102).

As an artist/researcher/teacher, I was attracted to the process of collage in my initial studies of personal identity for reasons similar to those above. As an artist who was trained in drawing and painting, I wanted to use a process that was less familiar but yet still readily available, inexpensive and efficient. At the beginning of my doctoral studies I created a collage as part of my reflective practice, Figure 1.0 (p. 3), in response to the question - *How do I see myself as a teacher?* Asking myself this question was inspired by Johnson (2001, 2004) and Räsänen's (2005) research that engaged participants with drawing to illustrate their ideas. Collage was chosen to pursue my own autobiographical understanding of identity because it was familiar and accessible but not my main method of visual production. The objective was to access the 'unknown' and, as such, there needed to be an element of chance but also greater opportunity for the use of metaphor and symbolism. With these points taken in to consideration collage was selected. Collage practice continued through my doctoral studies, for example Figure 4.3, to facilitate regular reflection. Initially, Figure 1.0 was disappointing because the imagery selected provided literal interpretations. My memo noted,

[...] this collage is a very direct representation of how I see myself as a teacher. It is literal as opposed to symbolic; however, there are aspects of position and placement that reveal certain values and key factors. [...] It is a 'cluttered' busy collection of images that highlights materials, situations, keywords and activities.

It was this initial collage and the corresponding written reflection that established how integral the writing was in my reflective practice. Although it was essential to start with the image as an activation of the unconscious; the writing presented an opportunity for further reflection and greater analytical depth. The written reflection allowed my 'voice' to appear in the analysis of the imagery and created the multiplicity apparent in the openings of a/r/tography.

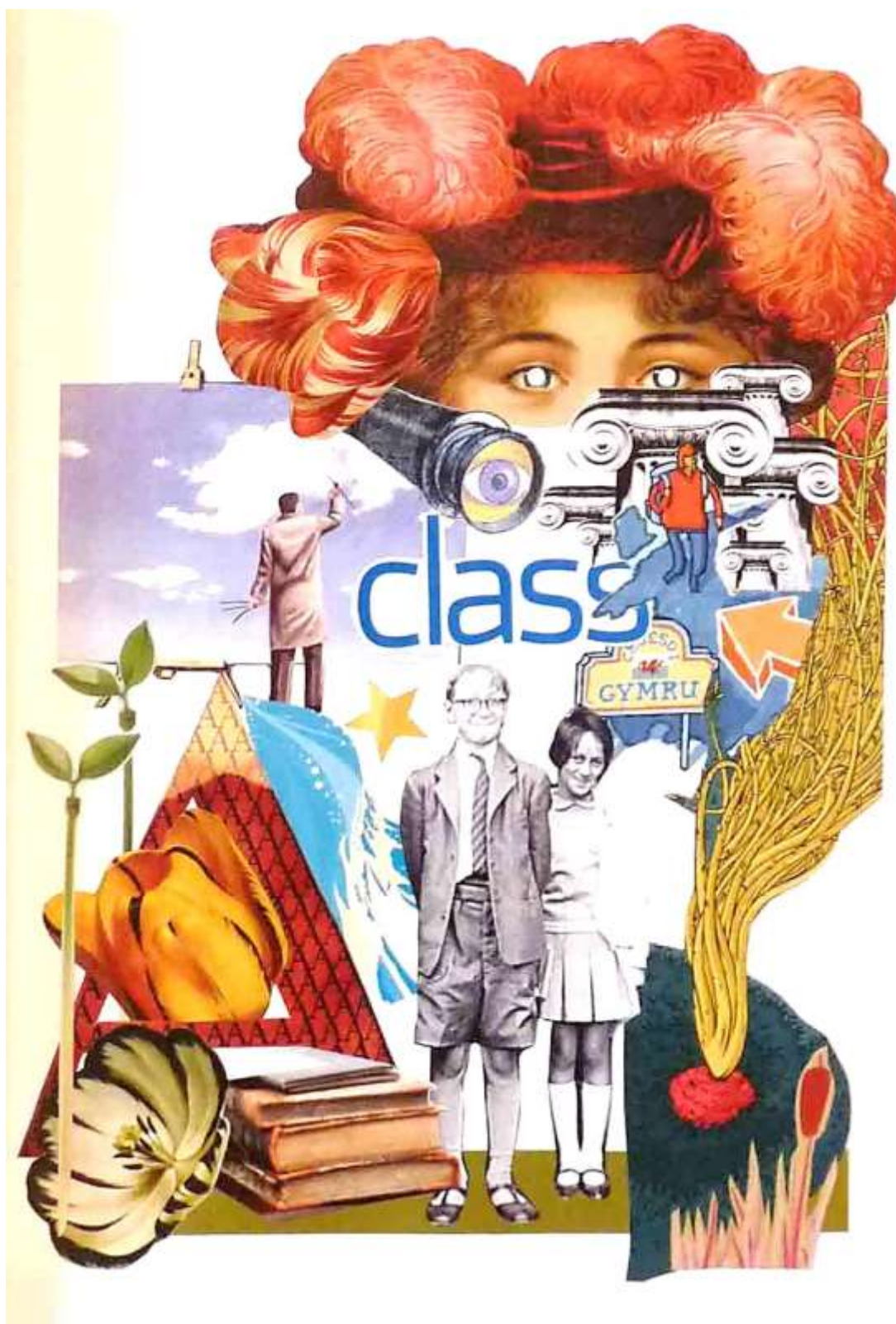


Figure 4.3 – *Changing Spaces – Who are you (now) as a teacher?* - 2013

The element of 'voice' was more relevant to the development of this project with the inclusion of multiple participants. As the researcher, it was important for me to maintain a distance and to do so the participants needed to maintain their own voices not only visually but also through text. This conformed to the structures of a/r/tography but also maintained an awareness of the "importance of including the voices of the participants for more authentic portrayals and more ethical practices" (Butler-Kisber, 2010: 13). In an earlier article, Butler-Kisber et al. (2003) had labelled the task of 'memo-ing' and the writing of 'memos' as a productive way of writing ongoing reflections. She recalled how a group of students using arts-based inquiry "all wrote memos for the last 5-10 minutes of each class to record our ongoing reflections" (Butler-Kisber et al., 2003: 131). Creating the art-based imagery and then writing 'memos' as a further reflection on the collage imagery was the process participants in this study followed.

By selecting collage as the arts-based method within my a/r/tographic study there were also challenges. Butler-Kisber identified four challenges that need to be recognised and considered. They included:

how collage expertise can be developed; when collage should be used in research; how collage inquiry should be evaluated; and how collage work using found images can be carried out ethically (2010: 118).

As a caution, Camber stressed the need to consider how collage is "not completely open-ended, but resisting closure by containing openings" (2013: 80). Camber saw the meaning-making facilitated by collage while also acknowledging the uncertainty associated with an open-ended approach. This reasserted the need for an image and text coupling to increase trustworthiness.

Camber cited collage as a research method that was aligned with "research that persistently troubles its own existence by acknowledging the virtual forces that both constitute and condition its insights" (2013: 72). Camber also associated collage with the work of Deleuze and Guattari as she described how,

the collage as assemblage, that is to say "emergent unities that nonetheless respect the heterogeneity of their components," is in many

ways a wasp and an orchid, following one of Gilles Deleuze's preferred examples: Where does one begin and the other end? Are they not always already in the process of becoming or co-creating each other? (2013: 72).

Overall, collage was selected above other arts-based methods for this research because it was an established and accessible arts-based method that provided openings, embodied experiences and connected to the writings of Deleuze and Guattari. In combination memoing and collage provided different voices to enhance the trustworthiness of this study in identities.

4.4.3.2 Data Collection – Image and Text

In line with the ideas of Butler-Kisber (2010) and Camber (2013) the responses to the three tasks were presented both visually and in writing for this study. Most initial responses (1A, 2A, and 3A) were created using the traditional approach to collage, cut and paste. Participants developed their secondary responses (1B, 2B and 3B) by reworking the initial collage with similar (collage) and/or different media (drawing, digital media, painting, etc.). An example of this strategy is depicted in Figures 4.4 and 4.5. The original collage (Figure 4.4) was reworked to create a second response (Figure 4.5).

The triadic relationship (affect, percept and concept) played a role in the development of my data collection by asking participants to develop responses to individual questions. For example, in line with Figure 2.2, each participant was given a question (a1) and responded to the question with a collage (image) and a memo (text). When developing their responses participants engaged the affect and percept, using images, to create symbols and signs that formed a concept, the collage. This, in turn, provided an answer to the question. Each of these opportunities to respond to a question increased the complexity of their understanding but also presented opportunities for unconscious interaction in the space in-between. A second question (a2) was then used to initiate the re-working of the collage. This reflective cycle continued until all tasks were completed.

The coupling of image and text was used to strengthen the research design. A key criticism of ABR is aligned with the difficulty in interpreting images (Butler-Kisber, 2010; Rose, 2012; Leavy, 2015). Both Rose and Butler-Kisber offered



Figure 4.4 – *Natural Vibrancy – What is the ideal teacher?* – 2011
(Key, 2012)



Figure 4.5 – *Thoughts Reworked – What do you aspire to be as a teacher?* - 2013

the image/text combination as a way of increasing participant voice and trustworthiness. With reference to photo-essays, Rose acknowledged how this coupling offers “guidance on how to treat the images” and suggested the aims of the image (2012: 325). Butler-Kisber outlined how memos as accompanying text can be used effectively to “ponder emerging ideas, reflect on relationships [...] and attend to researcher reflexivity” (2010: 105).

4.4.4 Metaphor and Metonymy

The fourth rendering, metaphor and metonymy, connected the elements of data collection and data analysis in this research design. Metaphor and metonymy as a rendering explain how a/r/tographers “make sense of the world and [...] make relationships accessible to our senses” (Springgay et al., 2008: xxx). To develop meaning from the data metaphor and metonymy were aligned with content and discourse analysis.

Metaphor and metonymy were implicit in the collage data, as Butler-Kisber highlighted “the use of metaphor (similarity and comparison) and metonymy (contiguity and connectedness) and the gaps and the spaces within the collage reveal both the intended and the unintended” (2010: 104). Images were extrapolated from magazines, newspaper, etc., and brought together to create new meaning in response to the questions provided. By piecing together the collages, participants worked both consciously and unconsciously. The tacit nature of collage allowed the unconscious to surface (Butler-Kisber, 2010: 104). Mills also identified art as a method of developing “unconscious associations” (1957: 4). Images can prompt “us to see differently” (Leavy, 2015: 226) because they access emotional responses that “are typically filed in the subconscious without the same conscious interpretive process people engage in when confronted with written text” (Leavy, 2015: 225).

The collages were accompanied by memos to encourage reflexive practice and balance the un/conscious. The image prompted the participant’s written comments to the question. This encouraged participants to decipher metaphors and use metonymy in the memos. With the data analysis, however, the use of metaphor and metonymy was extended to explore the relationships within and between the participants’ responses. Through both vertical and horizontal data analysis relationships evolved, were discovered and were understood.

The presence of metaphor and metonymy permitted the transference of meaning and created the disruption required to access new meaning(s). This “metonymical meaning is not intended to close spaces with singular interpretations but instead, allow for the ambiguity of meaning to shift in space and time” (Springgay et al., 2005: 904). This process accentuated the complexity of different encounters as they occurred within individual artist/researcher/teacher, and highlighted similarities or differences occurring across the participant group.

4.4.4.1 Data Analysis – Content and Discourse Analysis

The number of participants, the types of tasks and the use of arts-based methods clarified the data collection as it was associated with a/r/tography. However, one area that still needed to be addressed was the data analysis. Creswell (2009) helped formulate the sequence of analysis. Although based on qualitative research, Creswell provided a structure for increased accuracy and trustworthiness.

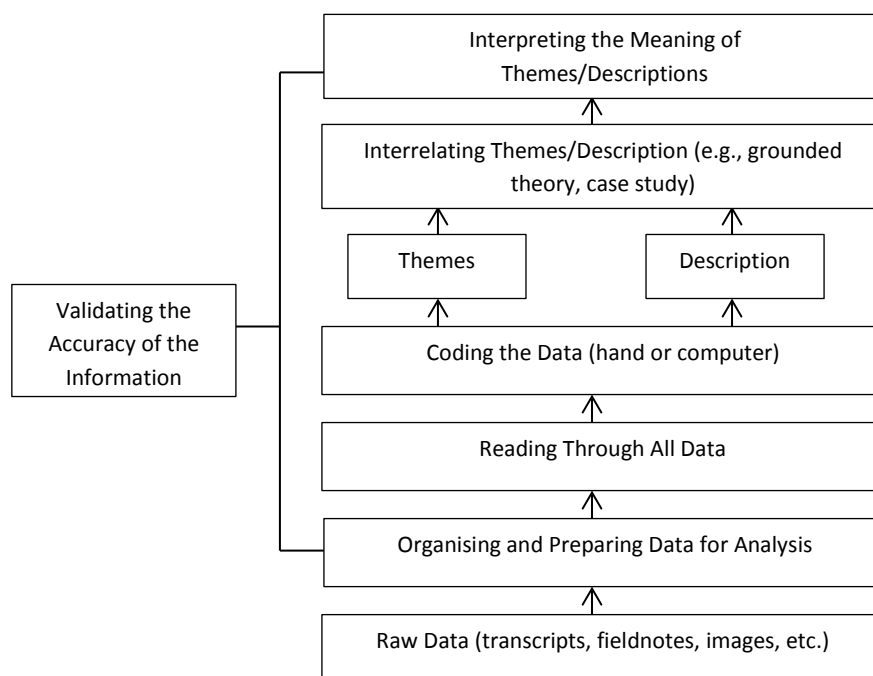


Figure 4.6 - Diagram for Data Analysis in Qualitative Research (Creswell, 2009: 185)

Figure 4.6 outlined the different stages taken in to consideration as data was analysed. Creswell's stressed the interactive practice associated with qualitative analysis in his understanding that,

[t]his figure suggests a linear, hierarchical approach building from the bottom to the top, [...] I see it as more interactive in practice; the various stages are interrelated and not always visited in the order presented (2009: 185).

This is a critical dimension because the analysis needed revisiting and the analysis also occurred in cycles associated with the different tasks. An interactive practice of data analysis also aligned more accurately with ABR. Leavy explained how qualitative and ABR practices have "synergy", because they share skills while also being holistic and dynamic (2015: 17).

Initially, the collages were coded using content analysis. Structures and guidance for this approach were sought from van Leeuwen and Jewitt (2001) and Rose (2012). Bell identified how content analysis can identify trends, both similarities and differences, among "observable dimensions of the images in question, as well as judgement about how frequently various visual features appear in the [material] that one chooses to compare." (2001: 10).

Content analysis was also used to document the presence of: subjects/objects/elements presented in the images (i.e. eyes, clocks, people, male, female, etc.); the representations of colours (i.e. blue, yellow, pink, brown, etc.); and the techniques (collage, drawing, painting, etc.) used by participants within each image. NVivo software was used to track different nodes. These nodes included: visible imagery (i.e. landscape, people, objects), colours and techniques represented in each image. This aided the identification of reoccurring images and colour percentages in the data.

The use of content analysis was established as a non-biased approach to the selection and interpretation of the data images. This was important to ensure that the participants' voices were used as interpretation, not the researcher's voice. In order to do so, the nodes were carefully structured to ensure replicability (Rose, 2012: 85). Although my participant group was small, the data collection resulted in sixteen images and sixteen corresponding memos. Therefore, content analysis provided a useful way of methodically processing and analysing the data. Lutz and Collins identified how "patterns that are too

subtle to be visible on casual inspection” (in Rose, 2012: 85), can become evident through content analysis by using an orderly approach to data analysis.

Rose highlighted the limitations of content analysis by referencing its inability to address the “production or audiencing of images, and its uninterest in audiences has perhaps been the most persistent criticism of this method” (2012: 86). However, this limitation also enhanced the replicability, reliability and trustworthiness of this method. Bell also recognised the limitations of this method when attributing significance based on quantity values. He noted, “[i]t is often assumed that more coverage [...] means that viewers will be more likely to favour it. But this is, obviously, an unwarranted inference” (Bell, 2001: 25). Rose reinforced this by warning that “numbers do not translate easily into significance” (Rose, 2012: 102). As a result of these points, this study was devised to partner content analysis with composition analysis and discourse analysis to establish connections between the data. Retrospectively, this approach has been mainly centred on content and composition analysis. Using these two approaches facilitated individual perspectives and aided the identification of commonalities. Discourse analysis, as an additional approach, deciphered the meanings implied by the participants.

Discourse analysis, alongside content analysis, provided insight in to meanings voiced by the participants and observed by the researcher. Discourse analysis outlined “particular knowledge about the world which shapes how the world is understood and how things are done in it” (Rose, 2012: 190) by analysing images and texts. This type of analysis was associated with the post-structural writing of Foucault (Rose, 2012: 189) and with constructionism (Silverman, 2011: 302). Discourse analysis focused on scanning the memos for key terms, repetition of words and direct references to the imagery.

Discourse analysis, like content analysis, had limitations. Two of the most important were: knowing which connections and how many connections should be made; and how these connections could be grounded in truth (Rose, 2012: 224). In this regard, this research made a choice of “emphasising some materials at the expense of others” (Rose, 2012: 222); however, interpretations were guided by the participants’ memos first and then followed by the researcher’s observations.

Content and discourse analysis were used to build an understanding of the participants professional identities by investigating the meanings behind the data. In doing so, these methods of analysis provided an interpretation that demonstrated the reflexivity of the participants and the researcher.

4.4.5 Reverberations

The fifth rendering, reverberations, “refers to the dynamic movement [...] that forces a/r/tographers to shift their understandings” (Springgay et al., 2008: xxx). Reverberations provided opportunities for shifting or reworking in order to “allow art making/researching/teaching to sink deeply, to penetrate, and to resonate with echoes of each other” (Springgay et al., 2005: 907).

As a researcher, my role was to provide a space for the data to be disrupted and reconstructed in order to provide opportunities for the construction of new meanings. To do so, this project used arts-based methods to facilitate the compositional analysis and create research images that illustrated the data analysis.

4.4.5.1 Data analysis – Composition Analysis

In association with the previous analytical strategies, each of the collages were analysed compositionally. Composition analysis considers how an image “*visually* defines its characteristics relations and values” (Kress and van Leeuwen, 2006: 214). Using Kress and van Leeuwen’s strategies each collage was analysed for additional meaning based on: information value, salience and framing (2006: 177). Kress and van Leeuwen’s compositional analysis was selected because of its structure and consistency.

A semiotic approach to image analysis, as described by Penn (2000) was also considered as a way of interpreting the images created by participants. However, Penn’s semiotic analysis created “a denotational inventory [...] to identify the elements in the materials” (2000: 232). This stage of semiotic analysis is similar to the content analysis undertaken in the initial stages of data analysis, see section 4.4.4.1. Following on from denotation, Penn then established different levels of signification to decipher the meaning of each element in relation to personal and cultural knowledge (2000: 234). To do so, this technique was reliant on the researcher’s knowledge and understanding of symbols and signifiers. My research design aimed to avoid researcher bias and

interpretation of the participant images in this way by requesting written 'memos' from participants as understandings of their images. Therefore, the research design ensured that the participant provided the information associated with the interpretation of their images, this was complemented by the use of content and discourse analysis. The area that was not addressed in Penn's use of semiotic image analysis was the actual construction and placement of the elements in an image. Penn addressed some elements as they related to each other, but there was no systematic unbiased approach to analysing the construction of the image. Kress and van Leeuwen, who are cited by other authors (Johnson, 2004; Rose, 2012; Hayik, 2012), provided replicability through composition analysis. Composition analysis complemented the content and discourse analysis to provide insight in to the construction, placement and value of different elements of the collages.

To achieve replicability, Kress and van Leeuwen's dimensions of visual space grid (Figure 4.7) was applied to each collage to establish information value. Information value assesses the placement of elements with specific values based on "the various 'zones' of the image: left and right, top and bottom, centre and margin" (Kress and van Leeuwen, 2006: 177). Using Figure 4.7, imagery was first categorised by location: central or marginal. The imagery in the margins was divided in to four quadrants. The quadrants were used to establish how the images interact, relate to each other and to the viewer. The Given and the New represent the left and right sides of an image divided by the vertical axis. The Given (left) is the "side of the 'already given'", whereas the New (right) is the "side of the key information [...] of the 'message'" (Kress and van Leeuwen, 2006: 180). The Ideal and the Real are the upper and lower sections of an image divided by the horizontal axis. The Ideal, upper section,

tends to make some kind of emotive appeal and to show us 'what might be'; the [Real] lower section tends to be more informative and practical, showing us 'what is' (Kress and van Leeuwen, 2006: 186).

Each of the marginal areas takes on dual characteristics to create the four quadrants: Ideal-Given, Ideal-New, Real-Given, Real-New. The figures illustrating this analysis were labelled as 'sections'.

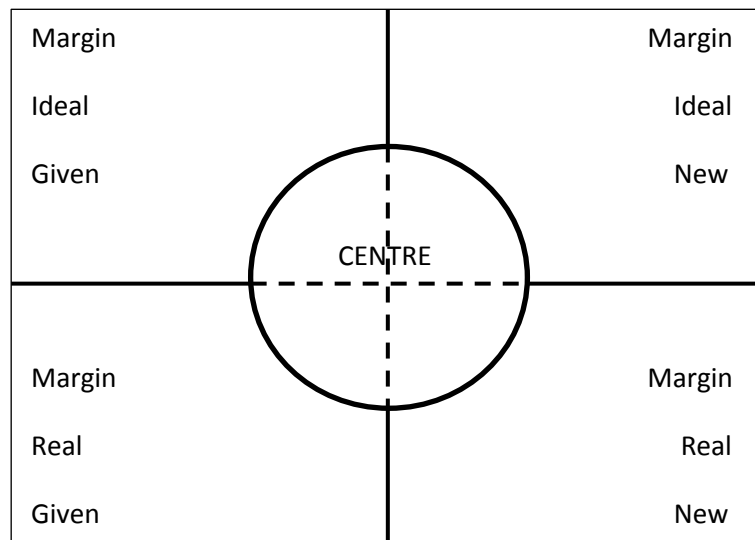


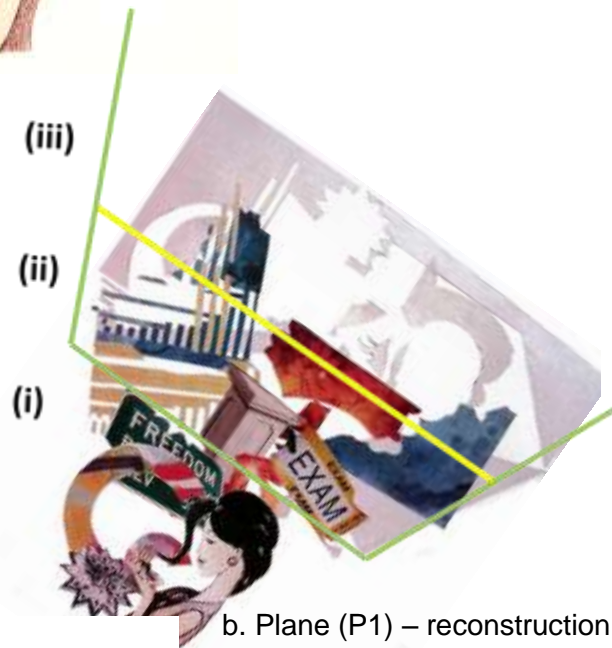
Figure 4.7 - The dimensions of visual space
(Kress and van Leeuwen, 2006: 197).

Salience established how the elements of a composition “attract the viewer’s attention to different degrees” (Kress and van Leeuwen, 2006: 177). Each collage was deconstructed and re-assembled based on foreground, middle ground and background to analyse salience and create a new image. This visual deconstruction resulted in the creation of a plane (P1-P6, Figure 2.5) that was used to assemble individual participant hexagons. The figures illustrating this analysis were labelled as ‘segments’.

This research practice was likened to creating *visual field notes* (Leavy, 2015: 244). Leavy (2015) referred to Kay (2009) and Chilton and Scotti (2014) when clarifying how arts-based practices, specifically collage, can be used to support research practices. This included collages based on research reflections (Kay, 2009) or making a summary collage that combined all the collages together (Chilton and Scotti, 2014). This project employed elements of both by reworking the collages to establish salience and collectively assembling these *planes* of salience to create a *plateau*, as illustrated by the hexagon (Figure 4.8). This hexagon represented the out/side of an idexagon. Idexagon was a term created specifically for this study. The term combined the two words, identity and hexagon, to describe the holistic view of each participant’s salience analysis (out/side) and the discourse analysis (in/side). The idexagon connects



a. Original Collage 1A -
Who are you (now) as a teacher?



b. Plane (P1) – reconstruction
based on salience, (i)
foreground, (ii) middle ground,
(iii) background.



c. 'Idexagon' out/side,
hexagon created by
joining planes P1-P6.

Figure 4.8 – Exemplar of salience analysis to produce out/side of idexagon.

with the theoretical visualisations (Figures 2.3 and 2.7), noticeable by the yellow and green markings, associated with Dewey and Deleuze. The in/side (text analysis) and the out/side (image analysis) are joined to form a double-sided 'idexagon' capable of un/folding (Figure 2.6).

Thirdly, the collages were analysed to identify any aspects of framing. Both vectors and frames were considered to establish how elements were connected or disconnected as a way of "signifying that they belong or do not belong together" (Kress and van Leeuwen, 2006: 177). These three elements of data analysis (information value, salience and framing) contribute to the development of the individual participant idexagons. The out/side of the idexagons are constructed by using the segments created by the salience analysis; however, each of the salience segments also retain to positioning, marginal or central, from the information analysis within each foreground (i), middle ground (ii) and background (iii) areas of the segment. The six segments are combined to create the main out/side image of the idexagon (Figure 4.8). The information values and the framing were also used alongside the discourse analysis of the memos to create the in/side of each idexagon. The in/side of each idexagon communicates the outcomes of the discourse analysis as it is visually aligned with the content and compositional analysis.

These three aspects of compositional analysis provided additional insight by considering the meanings created by the viewer. In conjunction with the content analysis and discourse analysis of the participant data, this design enabled the research to "open up multiple meanings that are determined not only by the artist but also the viewer and the context of viewing" (Leavy, 2015: 224).

4.4.6 Excess

The final rendering, excess, signalled transformation. Springgay et al. described this rendering as the point when research "becomes an evocation, a provocation, calling us to transformation" (2008: xxx). The transformation toward *becoming* was found throughout the data collection process as participants created image and text. Art, like writing, was part of a process of *becoming*. It moved beyond expression and developed knowledge. As Dewey noted,

[a]rt throws off the covers that hide the expressiveness of experienced things; it quickens us from the slackness of routine and enables us to forget ourselves by finding ourselves in the delight of experiencing the world about us in its varied qualities and forms. It intercepts every shade of expressiveness found in objects and orders them in a new experience of life. (1934/2005: 108)

Art, specifically visual art, has always “retain[ed] oppositional capabilities” (Leavy, 2015: 225) and it is the disruption caused by oppositional forces that encouraged aspects of *becoming*.

To gain an understanding of the professional identities of mid-career art educators, this study brought together different *plateaus* to transform understanding. In combination, the idexagons created a series of *plateaus* that interacted forming a rhizomatic depiction of professional identities.

The completion questionnaires (Appendices D-F) gathered information on aspects of transformation and personal growth. The questionnaires asked participants: what strategies they used to create their imagery, how this process of creation evolved or changed, what insight they gained from the tasks, and how these insights might impact on future professional development. Responses to the questionnaire voiced participant thoughts on their identities and identified the usefulness of this study in developing awareness of their professional identities.

4.5 Ethical Considerations

Ethical considerations were applied throughout the research process in order to ensure the participants were protected and the ethical standards associated with both education and art were considered. This research followed the BERA¹⁶ (2011), ESRC¹⁷ (2008) and IVSA¹⁸ (2009) codes of ethics due to its associations with educational research and use of visual methods.

Informed consent was obtained from all participants using a participant consent form (Appendix H). Anonymity and confidentiality of participants was maintained unless additional permission was given. To maintain anonymity each participant assigned themselves a pseudonym, these pseudonyms were used in the case study chapters. Since the basis for data collection was visual,

¹⁶ BERA = British Educational Research Association

¹⁷ ESRC = Economics and Social Research Council

¹⁸ IVSA = International Visual Sociology Association

participants were advised not to create recognisable self-portraits to maintain confidentiality. Any such imagery or related text was blurred for publication. The same applied for written references that were in breach of confidentiality.

The collages created during this project remain the property and copyright of the participants. Electronic images were provided by the participants and permission of use was granted to the researcher, as noted on the participant consent form.

Finally, member checking took place after the data analysis. Participants were given the opportunity to feedback in response to the analysis.

4.6 Rendering the In-between

Based on the methodology of a/r/tography located within the paradigm of ABER this research project was designed to engage participants in the creation of images (collages) and text (memos) in response to a series of questions based on their professional identities. Using collages, memos and questionnaires with participants allowed for different modes of expression and participant voice. These opportunities for expression provided openings in-between the discourses and practices of art education, thus allowing the participants to render their identities as mid-career art educators.

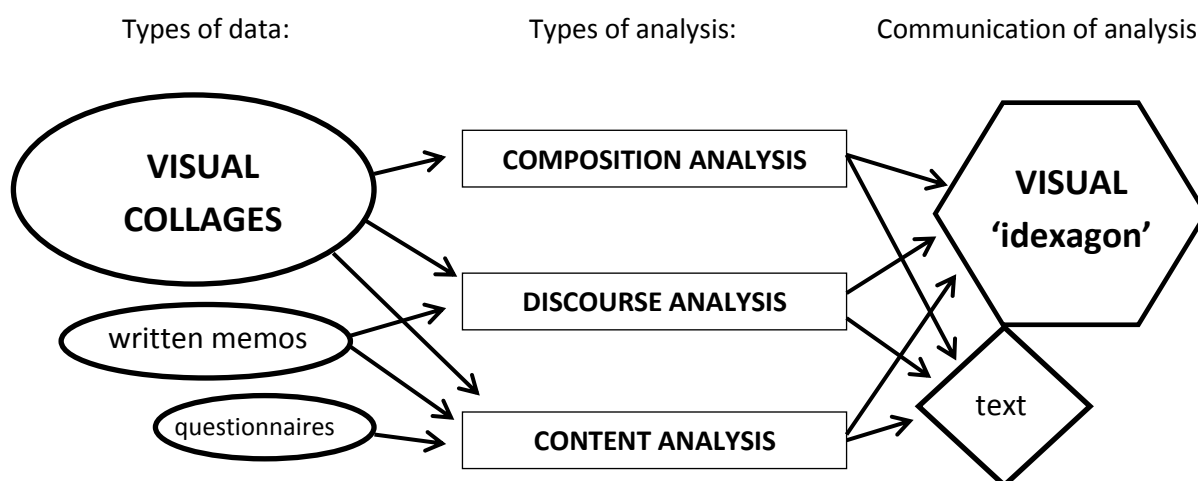


Figure 4.9 - Diagram for 'Imaging Identities' research design.

Art-based methods within the research practices also encouraged a synthesis of knowledge and holistic research design (Figure 4.9). My own explorations with collage as an investigative method for professional identity were the catalyst for the methodology and use of collage in the data collection and analysis.

The research design used content, discourse and composition analysis to analyse the three different types of data (visual collages, memos and questionnaires) and gain an understanding of the participants' views on their identities as mid-career art educators. The understandings achieved through the data analysis were aligned to the main research questions by association with the task questions (Section 4.4.2.1). Questions 1A and 1B build responses associated with the research question, *How do mid-career art educators perceive their professional identity?* Questions 2A and 2B are aligned to the research question, *How is the construction of our professional identities as art educators influenced by philosophical beliefs and/or lived experiences?* Finally, questions 3A, 3B and the questionnaires build information associated with the research question, *How does the practice of arts-based inquiry facilitate reflection on and an understanding of our professional identities as art educators?* By using both image and text in the data collection as well as different three types of data analysis to produce both visual and written understandings associated with the research questions. Following the renderings of a/r/tography, the research design incorporated both image and text throughout the research design to integrate art as a core element. Overall, this design accentuated ABER techniques as a way of constructing knowledge to promote transformation.

In Chapters 5, 6 and 7 the data collected from three participants as case studies will be presented. Each chapter reviews and analyses the participants' responses to questions about their professional identities and presents a series of understandings. The questions, outlined in this chapter, focused on: professional identity construction, associations with lived experience, and art as reflective practice. A conscious effort has been made to use the term 'understandings', rather than 'findings'. This aligns with a/r/tography by portraying research "not [as] end results, but rather understandings of experiences along the way" (Springgay et al., 2008: xxix). This study was

focused on the data received about mid-career art educators' identities, but did not produce definitive answers. Each individual participant may continue to grow and change. Similarly, the data images can be interpreted in many different ways. As Penn noted, "[t]heoretically, the process of analysis is never exhaustive and thus never complete. [...] it is always possible to find a new way of reading" (2000: 237). The understandings chapters mainly use compositional analysis, and content analysis to contribute to the overall discussion of professional identity, art educators and ABER. The three case studies begin to un/fold a series of understandings.

Chapter 5

Understandings: Janetta

This first case study is focused on Janetta. Janetta is an art teacher and Special Educational Needs Coordinator teaching art and design to Key Stage 4 (GCSE specification – age 14 to 16) students in a Pupil Referral Unit [PRU] in the South of England. PRUs are educational establishments for students who have been excluded from other schools due to poor behaviour, low attendance, sickness or other circumstances. In her early 40s, Janetta has been teaching for more than ten years.

5.1 Janetta 1A – *Who are you (now) as a teacher?*

5.1.1 Janetta, Collage 1A

The first question set, 1A and 1B, supported the main research question – *How do mid-career art educators perceive their professional identities?* Questions 1A and 1B worked in partnership to query the participant's own perceptions as well as expectations associated with the mid-career art educator. Janetta's initial collage, 1A (Figure 5.0) displayed a complex layering of imagery and provided a visual feast of colour, landscape, objects and architecture.

5.1.1.1 Information Value

By applying the 'dimensions of visual space' (Kress & van Leeuwen, 2006: 197) Collage 1A's central focus is identified as the path leading up to a Non-Western hut-like building (Figure 5.1). The viewer is drawn to the path by way of the purple settee; while the gold crown on the corner of the settee and the diamond embellished crown above the hut-like building signal the importance of these two centralised signs. The journey, a path to the building, appears as a key feature in Janetta's portrayal of her role as a teacher. However, the margins of the image present a strong association with landscape and the environment. Janetta surrounded the path with a variety of environments including: green parks, glinting lakes, ancient Greek architecture, and cliff-side buildings.

The Real-Given quadrant includes water, sky, a hill on the horizon and trees alongside the left side of the settee. The stem of the rose and the gold crown



Figure 5.0 – Janetta Collage 1A.

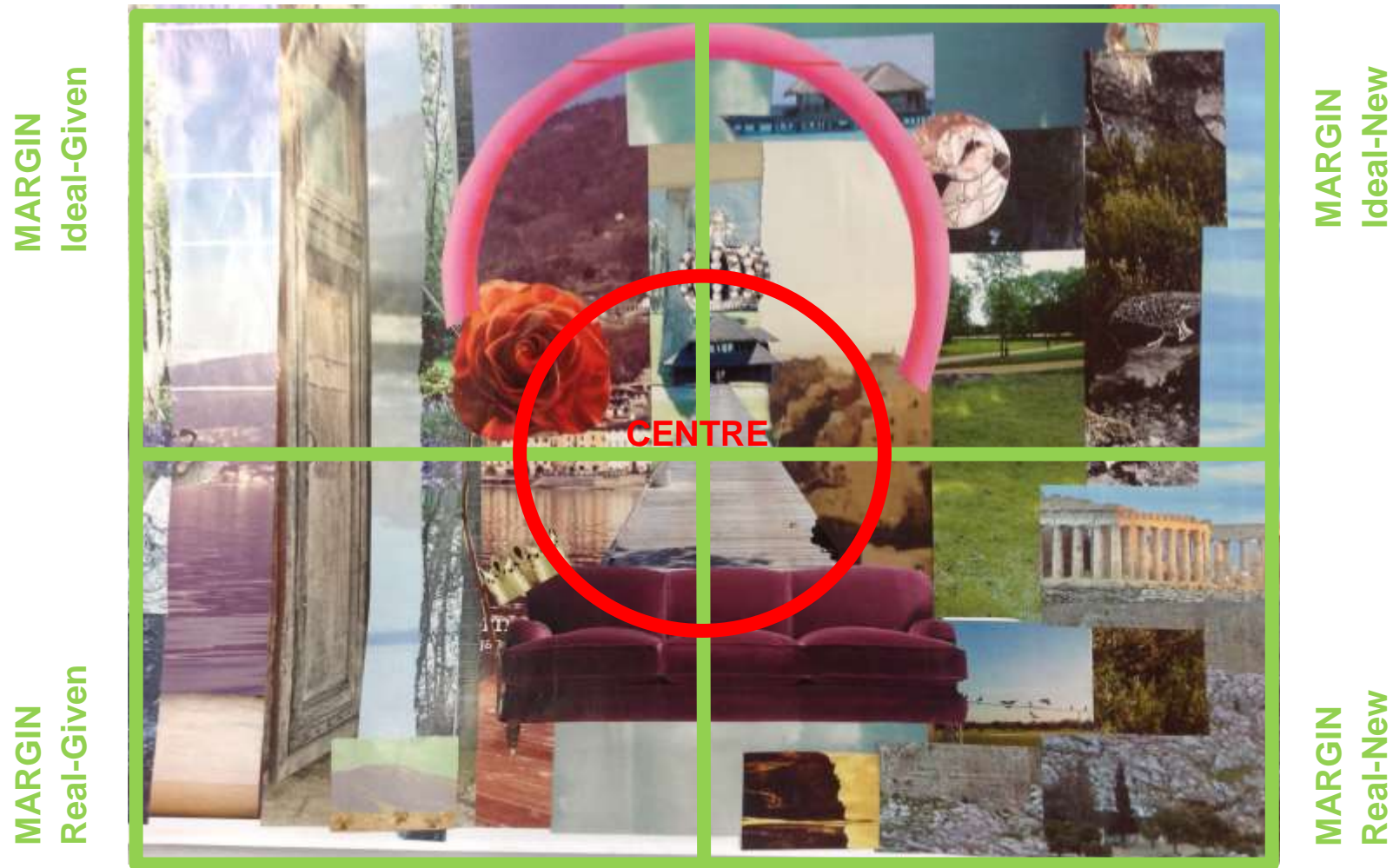


Figure 5.1 – Janetta Section 1A.

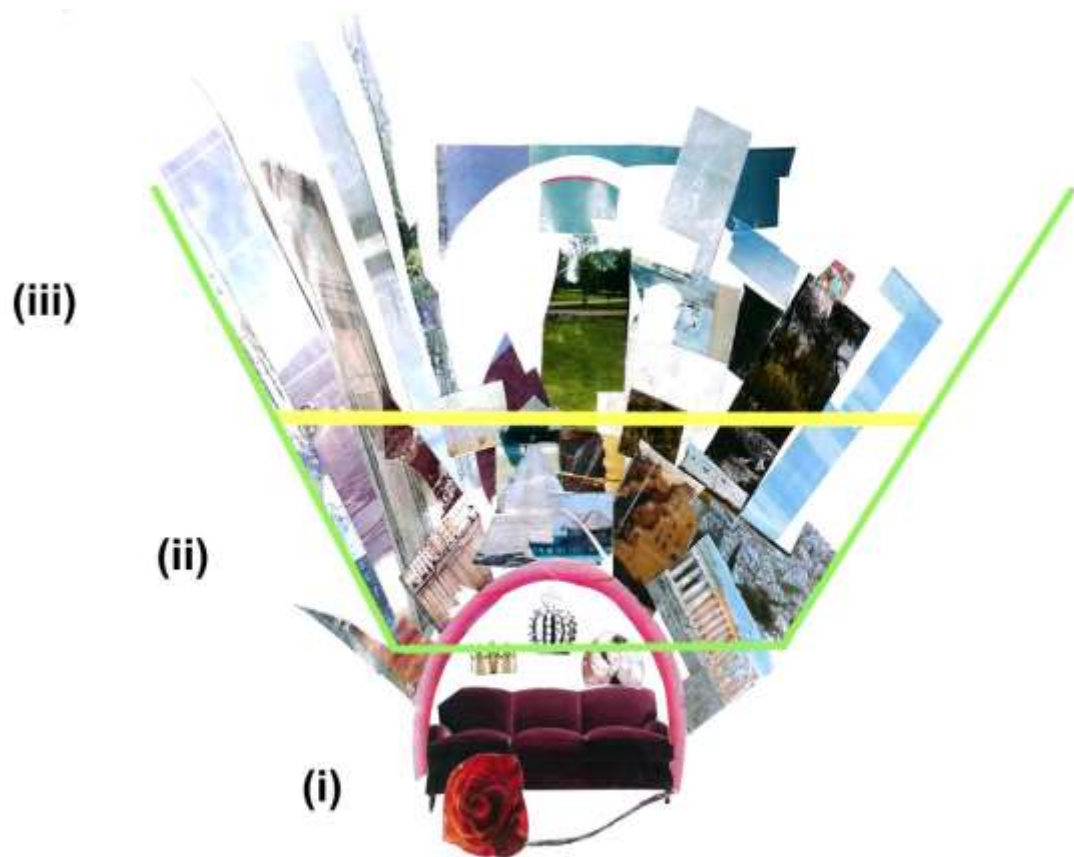


Figure 5.2 – Janetta Segment 1A.

- (i) foreground
- (ii) middle ground
- (iii) background

frame a pale waterside building. In the opposite corner is the black swan. The water throughout this quadrant is displayed as calm and peaceful. Occupying both the Real-Given and Ideal-Given is a door opened on to a landscape. The placement, in the Real, the size and the open position of the door signalled the importance of an 'open-door policy' to Janetta's current practice.

The Ideal-Given shows an extension of the Real-Given. The skies and hilltops expand from the water in the Real-Given. The blue skies are brightly lit. The main feature of this quadrant is the red rose. The rose in full bloom, displays multiple interlaced petals, healthy and glorious. Connecting the Ideal-Given with the Ideal-New is the curved pink arch.

The arch moves from left to right across the central section of the Ideal, above the horizon. In the middle of the arch are located the diamond crown and the hut. The remainder of the Ideal-New was composed of park, trees and sky. The landscape features remain healthy and calm. Three objects are overlaid on the landscapes: the owl, the spotted black bird and the diamond gem.

The Real-New contains the remainder of the settee rocky grounds in the bottom right and ancient Greek architecture. The rocky ground and architecture are combined in blocks of texture to create additional landscape references.

5.1.1.2 Salience

The salience analysis (Figure 5.2) positioned the settee and pink arch as important elements located in the foreground. Salience also identified the red rose, the gold crown and the diamond gem as high value elements. All of these objects are positioned in the central third of the composition. Unlike the information value, the central hut is located in the middle ground with less salience. The different landscapes remain supportive structures in the background of the image.

5.1.1.3 Framing

The main framing (Figure 5.3) mechanisms are the pink arch and the settee. Together they isolate the middle third of the composition. The birds included in the collage create a triangular vector system in the composition; the black swan on the left leads through the rose and the diamond crown to the owl in the upper



Figure 5.3 – Framing – Janetta Collage 1A.

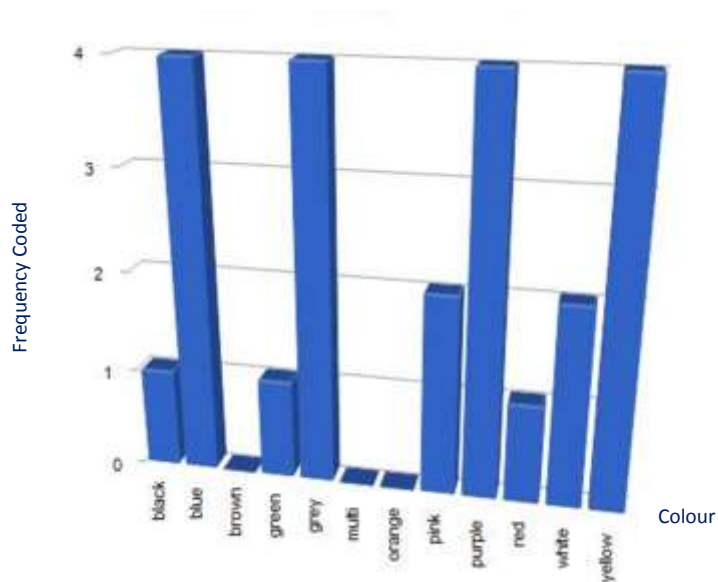


Figure 5.4 Colour frequency analysis – Janetta Collage 1A.

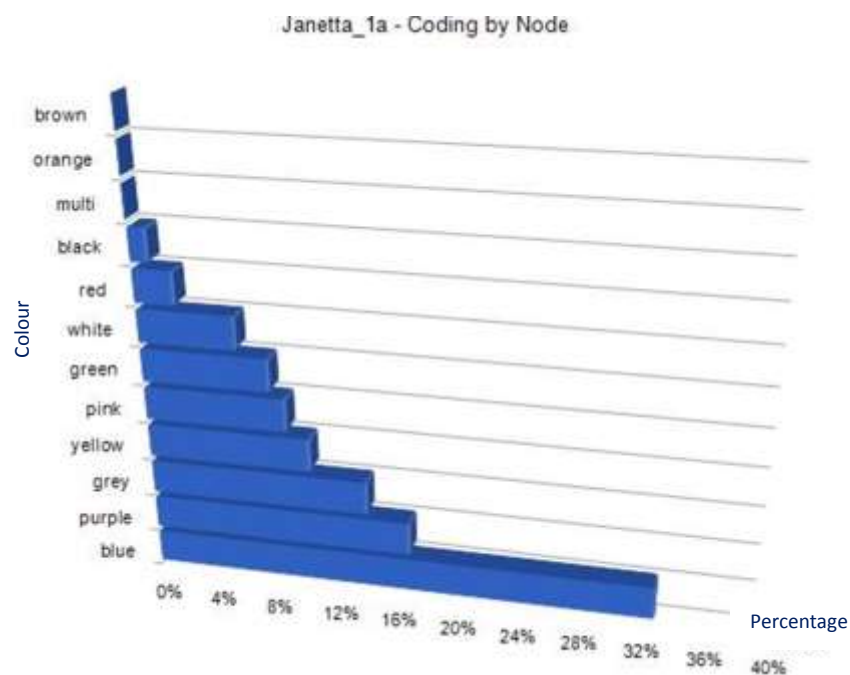


Figure 5.5 Colour percentage coverage analysis – Janetta Collage 1A.

right, which leads down to the spotted black bird and back to the swan. This triangle reinforced the central hut at the end of the path.

5.1.1.4 Colour

Janetta used four dominant colours in her composition: blue, purple, grey and yellow. These colours have high frequency (Figure 5.4) as well as occupy more than 10% each of coverage (Figure 5.5) in the collage. Blue is the most dominant with 33.81% coverage, second is purple with 17.72%, both also have a high frequency. Although pink and rose visually appear dominant because of their placement and purity, they only cover 9.62% and 2.71% of the composition respectively.

5.1.2 Janetta, Memo 1A

In her first memo (Appendix A), Janetta referenced the importance of creating an environment that promoted individuality and exploration. Janetta noted,

I aimed to produce a visual image of the environment I strive to create in my classroom, [...] It is intended to depict the variety of individual landscapes that students bring [...] and] enable that individual to explore this terrain as totally as they can (Appendix A).

Visually, the landscape imagery supported the exploration of varied terrain and exploration of different places. Janetta also acknowledged her classroom as an “*alternative setting*” (Appendix A). As a teacher in a PRU Janetta is engaged with students who find mainstream schooling difficult. As a result, her tactic was to create a “*warm, relaxed and nurturing environment*” (Appendix A). Janetta aligned this meaning directly with the settee in her memo.

While creating a nurturing environment explained part of Janetta’s role and a large part of Collage 1A, she also addressed the meaning of some objects. The crowns were symbolic of “*all the young people I work with who endlessly amaze me with their potential for greatness*” (Appendix A). Writing about student potential she also expressed an ability to support independent learning that she did not have in her career. Janetta stated that she now has “*the confidence to work in such an unstructured manner and [...] the security to allow the students to take the lead*” (Appendix A). Memo 1A expressed ideas of environment, transformation and confidence in Janetta’s professional vision.

5.1.3 Janetta 1A

Overall, Janetta’s initial responses focused mainly on the environment within which she teaches. It is important to note that the analysis was not only observing direct portrayals and written information from the participants but, in line with discourse analysis, was also aware of what was not presented. Gill noted that “[a]s well as examining the way that language [and image are] used, discourse analysts must also be sensitive to what is not said” (2000: 180). In answering a question that is specifically about her, Janetta did not use figurative visuals nor did she actively use ‘I’ in the memo. Janetta shifted the focus on to her students and the educational environment. The imagery and text described what Janetta provided for her students and she, in turn, expressed her identity as it caters to the students’ needs. Rather than answering the question directly Janetta created a picture of the atmosphere in her classroom. By considering the way Janetta portrayed her classroom as: a place of journey; a place accepting of difference; and a student-led place. Through these insights we gained an understanding of Janetta as an adventurous and open-minded professional.



Figure 5.6 – Janetta Collage 1B.



Figure 5.7 – Janetta Section 1B.

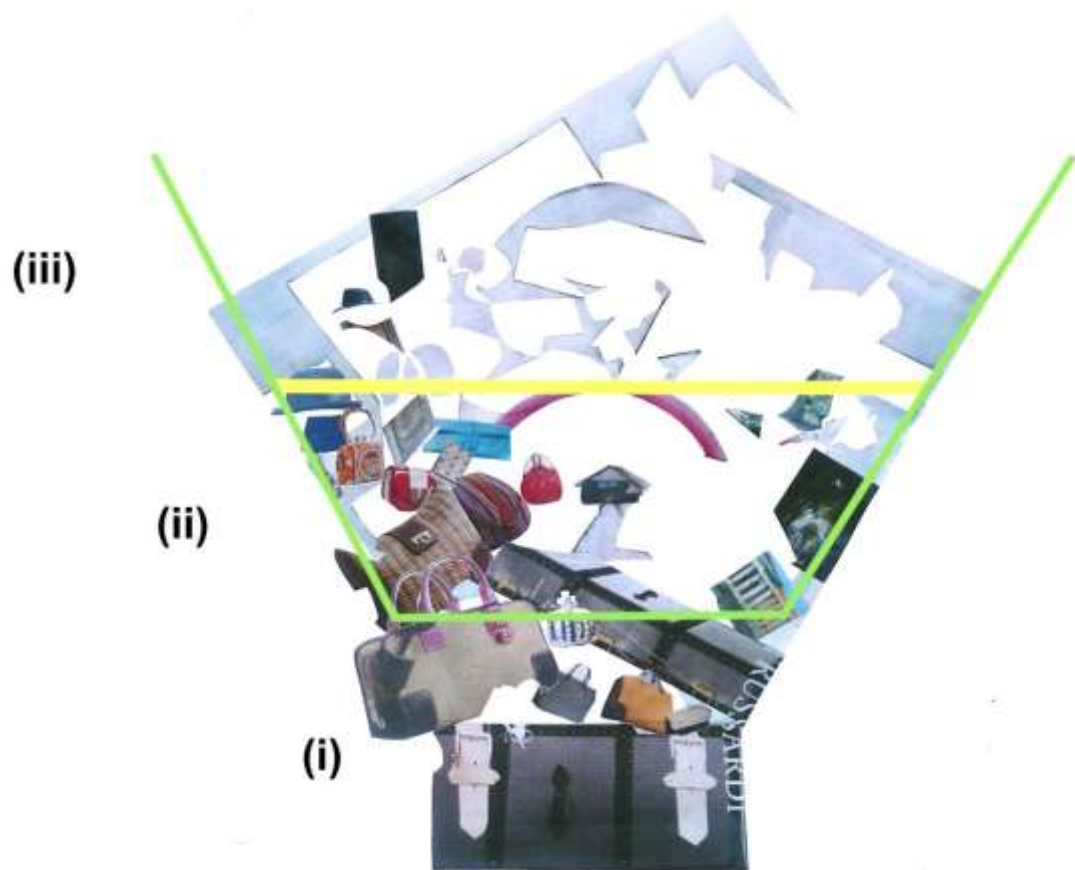


Figure 5.8 – Janetta Segment 1B.

- (i) foreground
- (ii) middle ground
- (iii) background

5.2 Janetta 1B – *What is expected of you as a teacher?*

5.2.1 Janetta, Collage 1B

In Collage 1B (Figure 5.6) Janetta used paint to block out a large section of Collage 1A. When reworking the image, Janetta elected to keep a selection of images that include the: hut, path, diamond crown, door, swan, owl, some park, Greek architecture and some pink arch. Each of these elements maintained the same positioning as Collage 1A (Figure 5.0); however, their salience was diminished by new imagery.

5.2.1.1. Information Value

New images, hats and handbags, are placed throughout the composition in all quadrants (Figure 5.7). The hut remains in the central circle of the composition, slightly shifted to the right. The hut is accompanied by multiple handbags. Two handbags appear in full in the central circle with two others crossing in to the centre along with a portion of the diamond crown.

In the Real-Given, the largest handbag dominates the quadrant and is supported by two smaller handbags. The bags are floating around the bottom left edge of a trunk with buckles. The bottom of the door remains in the background, as does the swan.

In the upper left, Ideal-Given, another four handbags occupy the margins. The largest is a neutral textured surface and the three smaller handbags are bright and colourful. Two hats appear nearer to the edges of the quadrant, a bowler in the foreground and a fedora in the background. The upper part of the door remains amidst a white painted ground. The left corner of the trunk lid pokes through the vertical axis connecting to the Ideal-New.

Of all the quadrants, the Ideal-New contains only one new component. All but one park scene and the owl have been painted out to create a white ground. The pink arch peeks out from behind the diagonal positioning of the trunk lid. Noticeably, the diamond crown from Collage 1A has been repositioned on top of the trunk lid, maintaining the importance of student potential as an expectation of Janetta's role.

The Real-New, retains the Greek architecture while also housing the main object of the composition, the base of the trunk. At the junction of the trunk lid and the base are two more handbags, different in colour and size.

5.2.1.2 Saliency

The trunk holds the greatest saliency in Collage 1B. Positioned in the foreground, and large in scale, the trunk dominated the bottom part of the segment (Figure 5.8) demonstrating a high level of saliency. Four of the handbags also appeared in the foreground; however, the other eight handbags occupied the middle ground alongside the images from Collage 1A. The white painted ground and the fedora hat occupied the background with less saliency.

5.2.1.3 Framing

The trunk occupied the central position in the composition and framed the movement of the handbags as they flow out of the trunk (Figure 5.9). Opening to the left, the objects move out from the trunk zigzagging toward the top. This movement accentuated the positioning of the hats and handbags in a triangle. The areas that were not integrated in to the framing are the marginal elements from Collage 1A.

5.2.1.4 Colour

The frequency of colour (Figure 5.10) identified one dominant colour, white. However, the percentage coverage (Figure 5.11) demonstrated a more accurate reading of the colours with the neutral tones, white (39.65%), grey (36%) and brown (14.89%), as the main colours. These neutrals were complemented by small accents of the remaining colours. Overall, a wide range of colours were represented.

5.2.2 Janetta, Memo 1B

In response to the question, Memo 1B identified a series of roles that Janetta felt were expected of her as an educator. The roles aligned themselves with different identities, she wrote,

*Just some of the expectations of myself are **therapist, listener, negotiator, councillor** [sic], excellent **administrator, student** [...] **mediator, home visitor, sandwich maker, taxi, team player**. And all that without **teaching** a thing ... (Appendix A, bold added).*

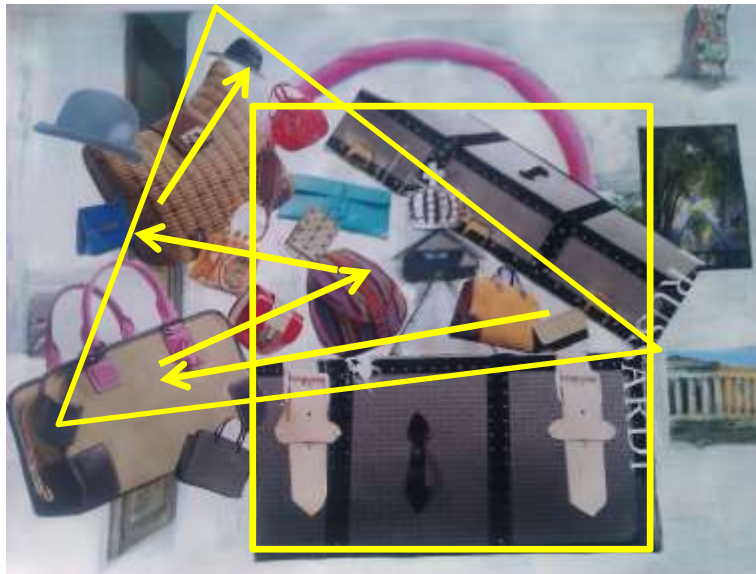


Figure 5.9 – Framing – Janetta Collage 1B.

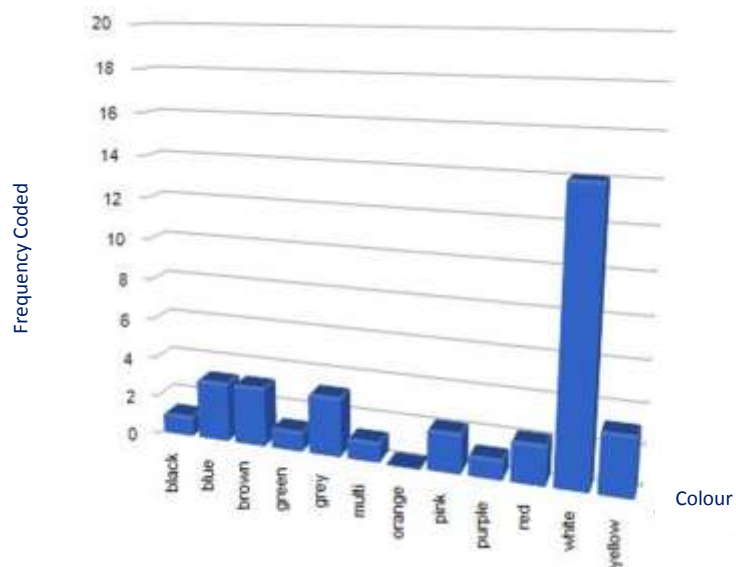


Figure 5.10 Colour frequency analysis – Janetta Collage 1B.

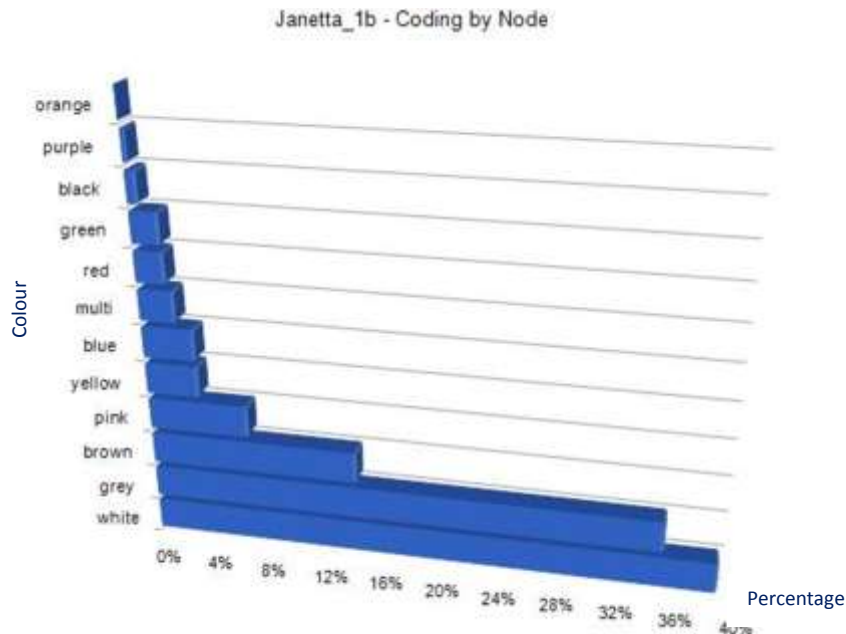


Figure 5.11 Colour percentage coverage analysis – Janetta Collage 1B.

Janetta established that the white background was a layer separating these “*unseen, aspects of teaching*” (Appendix A) from the environment established in Collage 1A. Janetta outlined the twelve roles, as represented by the twelve handbags, highlighted above in bold. These different identities combined to create Janetta’s “*box of tricks*” (Appendix A). The two dominant roles, largest handbags, are likely representative of the teacher and the administrator. Although Janetta did not make these associations directly, her memo revealed their importance. The administrator was the only identity supported by an adjective, “*excellent*”, and the teacher was mentioned at the end with a level of sarcasm. This positioned teaching as the overarching role that was often taken for granted despite being a core component of an educator’s daily routine.

Part of Memo 1B justified Janetta’s reasoning for not painting out certain objects. Janetta acknowledged leaving,

The pathway and hut in the centre, the owl [...] the ancient acropolis and the open door exposed [...] as on reflection I felt they represented my classroom practice best (Appendix A).

5.2.3 Janetta 1B

Janetta's collage and memo for 1B outlined various identities that encompassed aspects of education, pastoral care and administration. Janetta presented a complex layering of different identities that worked in conjunction with each other, appearing when needed. She noted that "[t]hey are not necessarily every day but they have to be at hand to open and utilise [...] at a moment's notice" (Appendix A). This statement insinuated a high level of competence and pressure to achieve competence in all of these identities. However, it was also noticeable that one identity was missing, the artist. Although using her artistic skills to create the collage was evidence of the artist identity, Janetta did not mention the artist in Memo 1B. As an art educator Janetta was overcome by all the other expectations and omitted the artist.

It was also important to note Janetta's awareness of both her own expectations and the expectations of others. Her visual and written responses were a combination of Janetta's "*expectations of myself*" and what she "*feel[s] are expected*" of her (Appendix A). This wording acknowledged pressure from both external (institutional) and internal (personal) sources. Overall, 1B held on to the elements of Janetta's best practice while also highlighting a dozen different identities required to ensure success for her and her students.

5.3 Janetta 2A – *What characteristics do you admire about yourself as a teacher?*

5.3.1 Janetta, Collage 2A

Having established a base for Janetta's perspective on professional identity the following questions probed deeper in to the development of the participants' identities by questioning associations between specific characteristics and life experiences. These questions were associated with the secondary research question – *How is the construction of our professional identities as art educators' influenced by philosophical beliefs and/or lived experiences?*

In 2A (Figure 5.12), Janetta maintained the dynamism and density of images shown in 1A and increased the intensity of the colour.



Figure 5.12 – Janetta Collage 2A.



Figure 5.13 – Janetta Section 2A.

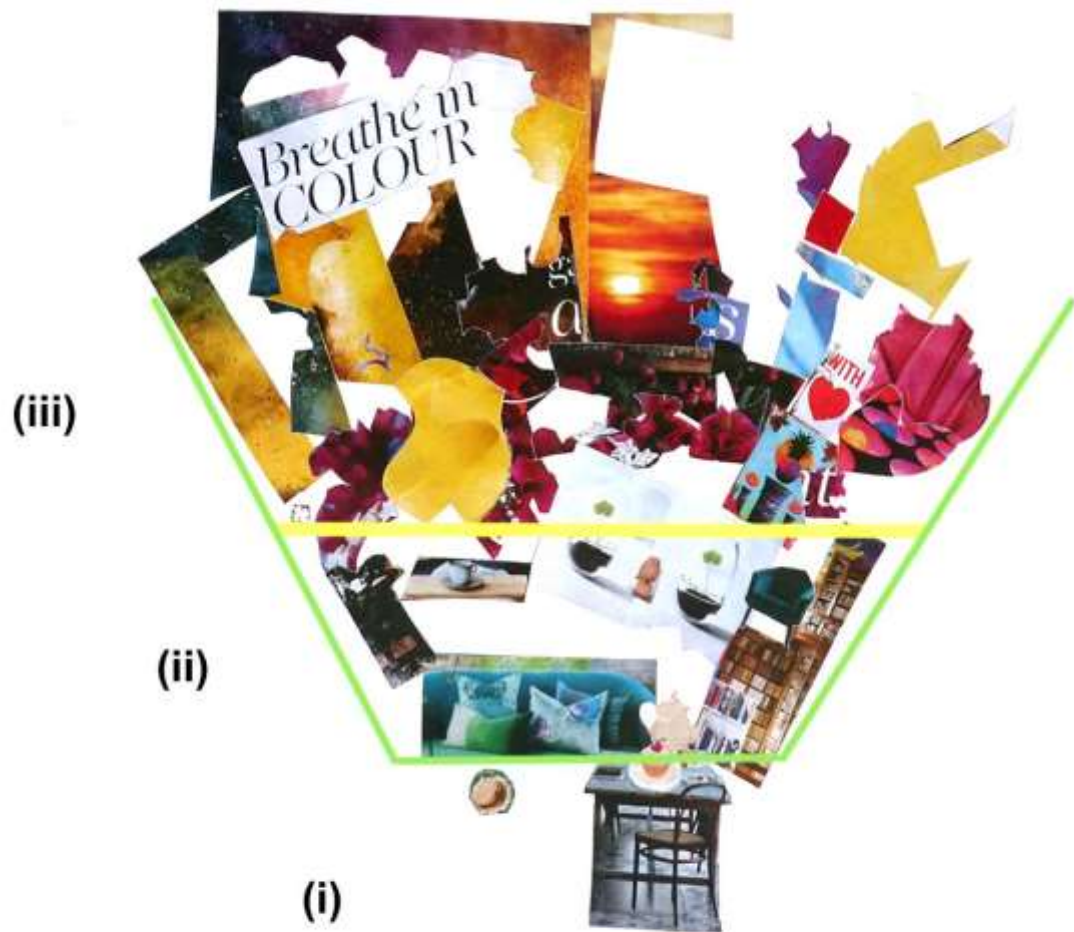


Figure 5.14 – Janetta Segment 2A.

- (i) foreground
- (ii) middle ground
- (iii) background

5.3.1.1 Information Value

Collage 2A displays no dominant central image (Figure 5.13). The centre of the composition is shared by four different textures: yellow flower, sky, sunset and pink flowers. Each quadrant aligns with a texture and the left edge of the sunset is positioned on the vertical axis.

The margins play a pivotal role in the communication of Janetta's 2A response. The Real-Given re-established what is known from Collage 1A by including another settee as the main subject in this quadrant. The cushions reinforced the comfort and warmth discussed by Janetta previously. Behind the settee is a colourful collaging of sky, or galaxy. The yellow flower, a lily, opens to the left. On the upper left edge of the quadrant is a black table set for tea.

The Ideal-Given makes a bold statement with the words "Breathe in COLOUR". The black letters on a white background contrast with the colourful sky background. Interacting with the text are three images: a magenta flower (like sweet pea bloom), a tea cup and a gemstone. All of the elements in this quadrant float around the sky, suspended in space. The gemstone, although not identical, references imagery from Collage 1A but has moved from the Ideal-New to the Ideal-Given.

The sky theme carries over to the Ideal-New with the sunset as a background. Above appear two seedlings in glasses, a terracotta owl, climbing roses, pink fabric, a circular pattern and heart shape. The owl image remains positioned in the Ideal-New, like collages 1A and 1B, as an ongoing aspiration of her role. The heart shape and the word 'with' combine to declare "with love". This statement in combination with the pink roses alluded to Janetta's passion as an admirable characteristic. Straddling the horizontal axis of the New are the sunset, chair, yellow and a pineapple.

The Real-New contains the composition's main subject, the larger table setting with a chair, cupcake and teapot. The table is set on a cluster of magenta flowers and to the right is a bookcase and Greek columns. Like the owl, the columns are positioned similar to the Greek architecture in collages 1A and 1B. These reoccurring objects reinforced characteristics highlighted previously by Janetta. The bookcase and the columns are traditional, conservative images.

5.3.1.2 Saliency

With no dominant central focus it was difficult to establish any characteristics through information value alone; saliency acted as a complementary technique (Figure 5.14). The foreground imagery the cupcake, the large table with a chair and the gemstone, held the highest saliency. The middle ground contained the interior design elements: tables, chairs, bookcases, settee, glassware; as well as the owl. The sky, sunset and floral imagery in the background were the least salient.

5.3.1.3 Framing

Collage 2A demonstrated a series of individually framed elements (Figure 5.15) organised around the margins of the composition. The circular arrangement of these individual frames was complemented by the use of repetition to create movement using vectors. The repetition of tea cups formed a triangular vector within the circular frame. This repetition highlighted the importance of the tea cups within the response, as will be explained further in section 5.3.2.

5.3.1.4 Colour

Overall the colour in Collage 2A appeared bright and warm. However, the frequency coding (Figure 5.16) showed white and blue, cool colours, as having the highest frequency. Blue appeared mostly on the Given side of the collage and repeated in small quantities throughout the collage. The percentage coverage (Figure 5.17) identified these blue areas as 12.29% of the image.

Pink and yellow surpassed blue by covering 20.47% and 18.70% of the collage respectively. The higher percentage of pink and yellow explained the feeling of warmth demonstrated by the collage. Figure 5.16 and 5.17 both supported the intensity and variety of colour used in Collage 2A. Janetta used a frequently wide ranging spectrum of colour and no one colour dominated more than 25% of the overall composition.

5.3.2 Janetta, Memo 2A

In Memo 2A, Janetta admitted that responding to this question was challenging because of the word 'admire'. As a result she focused on being "*objective*" rather than "*emotional*" in her response (Appendix A).



Figure 5.15 – Framing – Janetta Collage 2A.

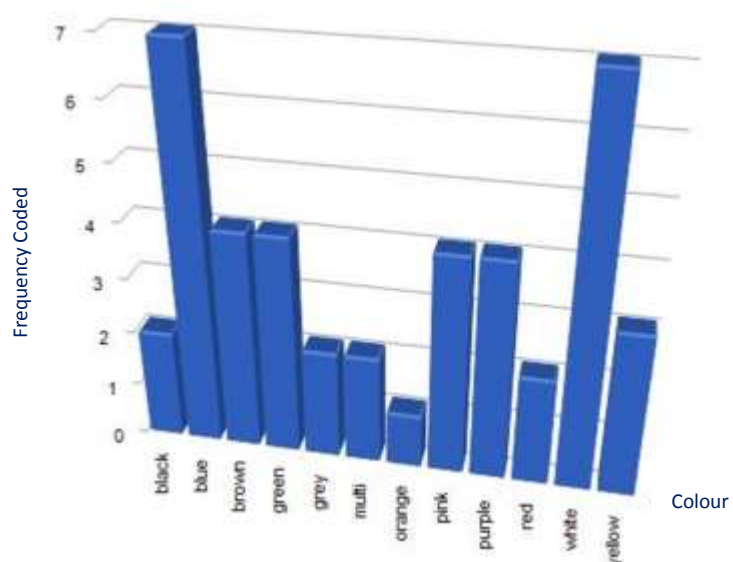


Figure 5.16 Colour frequency analysis – Janetta Collage 2A.

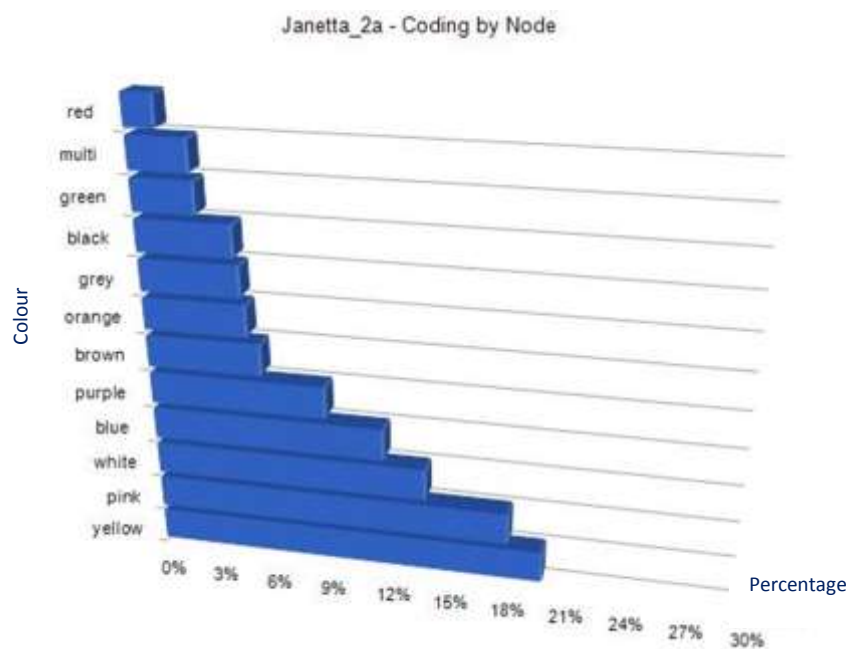


Figure 5.17 Colour percentage coverage analysis – Janetta Collage 2A.

Janetta openly noted the tea imagery when writing, *“I am a good communicator and listener, this is represented by the tea table”* (Appendix A). As a reference to both active and passive communication Janetta utilised the tea cups to create movement in her collage and signalled her empathetic characteristics.

Colour is also addressed by Memo 2A. Janetta clarified how colour best represented *“how I teach and aim to allow each student to find their own individual style and interest to pursue”* (Appendix A). Therefore, her text “Breathe in COLOUR” was interpreted as “Breathe in INDIVIDUALITY”. This supported Janetta’s admiration for her ability to embrace freedom and student-led experiences as an educator, thus building on ideas from Collage 1A.

Transformation, as a characteristic, was addressed by Memo 2A and aligned with the bookcase imagery. Janetta noted,

I chose the library image to show this as nothing gets on my high horse quite like art being described as practical and not academic, which is part of my enthusiasm and love of my subject, indeed education as a whole and how it can transform people's lives (Appendix A).

Above, Janetta detailed the library as a sign of transformation. However, she also repeatedly included gemstones in collages 1A, 1B and 2A. Gemstones were a subconscious acknowledgement of transformation. As a material, gemstones are mined as dull, rough stone and start to shine as they are polished by experts. Cutting and polishing makes the stone precious. Thus, the gemstones also symbolically represented positive transformation.

5.3.3 Janetta 2A

Janetta responded to 2A by admiring her open-minded approach as an educator and detailing characteristics such as individuality, communication and transformation. These characteristics enabled Janetta to gain personal success and student success in her educational environment. The collage's tightly arranged dynamic composition is similar to 1A and demonstrates intensity as well as energy. The bright colour and framing emphasised this energy. Janetta clarified her characteristics with direct references to the imagery when memoing.

5.4 Janetta 2B – *Could these characteristics be linked to life experiences?*

5.4.1 Janetta, Collage 2B

Following the identification of characteristics Janetta reworked Collage 2A to develop Collage 2B (Figure 5.18). Similar to Collage 1B, Janetta painted out the majority of 2A but this time with different colours. On this textured surface new imagery was added.

5.4.1.1 Information Value

The centre of Collage 2B contains a large portion of the left wing (Figure 5.19). Positioned on the Given side of centre, the wing ascends vertically from the edge of the tea table in the Real-New. The New side of centre is filled with colour pushing the sunset to the back.



Figure 5.18 – Janetta Collage 2B.



Figure 5.19 – Janetta Section 2B.

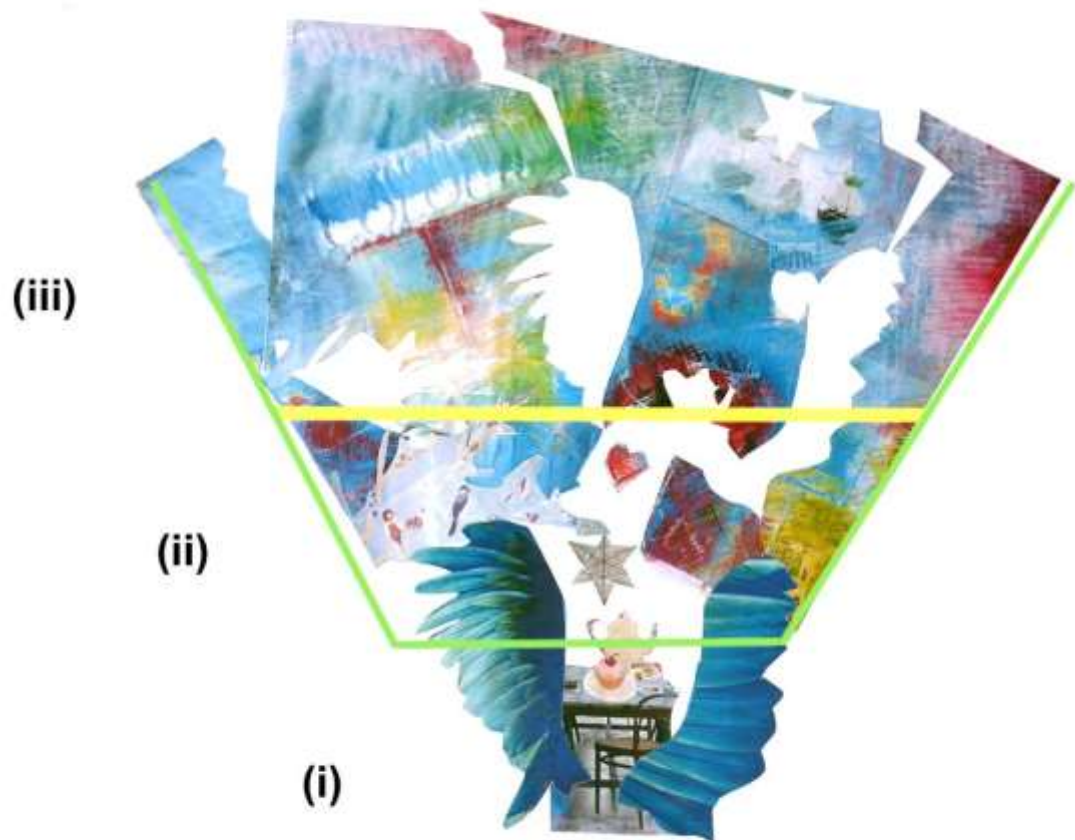


Figure 5.20 – Janetta Segment 2B.

- (i) foreground
- (ii) middle ground
- (iii) background

The majority of the composition is painted out with colour, mainly primaries (blue, red, yellow) and a touch of green. On top of the colour in the Real-Given is a branch with songbirds. The four birds are different in colour, shape and positioning.

The Ideal-Given is similarly painted out. The one element surviving amidst the textured colour is the text, faintly the words 'Breathe COLOUR' appear. Otherwise, the quadrant houses the top of the left wing and no other objects.

Similar to previous quadrants, the Ideal-New is colourfully painted but more objects can be deciphered from underneath, including the: seedlings in glasses, owl, and sunset. The heart shape remains very clear. At the top Janetta added a three-dimensional star-shape above the tea table. Connecting the Ideal-New and the Real-New is the right wing.

The bottom of the right wing occupies an eighth of the Real-New quadrant. Remaining from Collage 2A is the large tea table with cupcake and teapot. The right wing is attached to the back of the chair, parallel to the left wing. The bookcase can be seen from behind yellow paint in the right corner.

5.4.1.2 Salience

The tea table retained a high level of salience in Collage 2B (Figure 5.20). However, the two wings held a slightly higher value than the table as they were added on top of the initial image. Middle ground objects included the star and the songbirds while also drawing in some of the painted ground. The colourful ground and over painted images from Collage 2A held the least salience.

5.4.1.3 Framing

Due to the painted out ground the framing of this composition was simple (Figure 5.21). The main focus was on the tea table and this was framed by the wings. To the left there was a small triangle created by the songbirds; however, no movement was created between the tea table and the birds. They were isolated from each other by the intensity and texture of the background. The star initiates the creation of a vector system with the table and birds, but is faint and does not actively seek attention.



Figure 5.21 – Framing – Janetta Collage 2B.

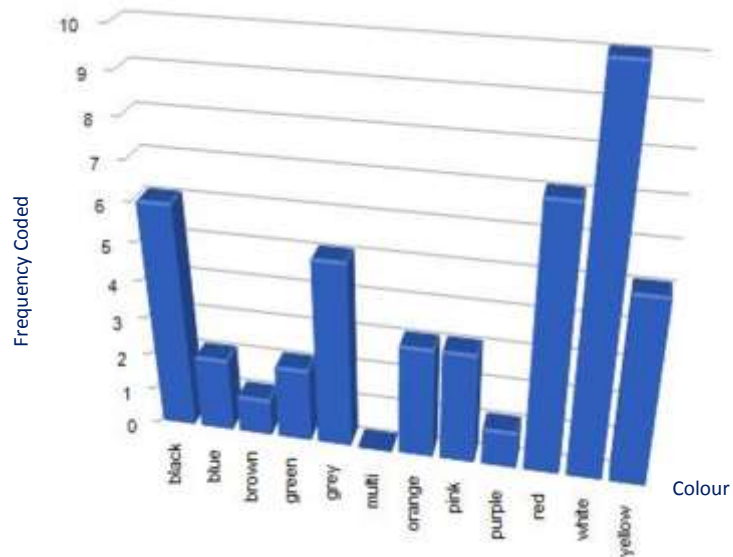


Figure 5.22 Colour frequency analysis – Janetta Collage 2B.

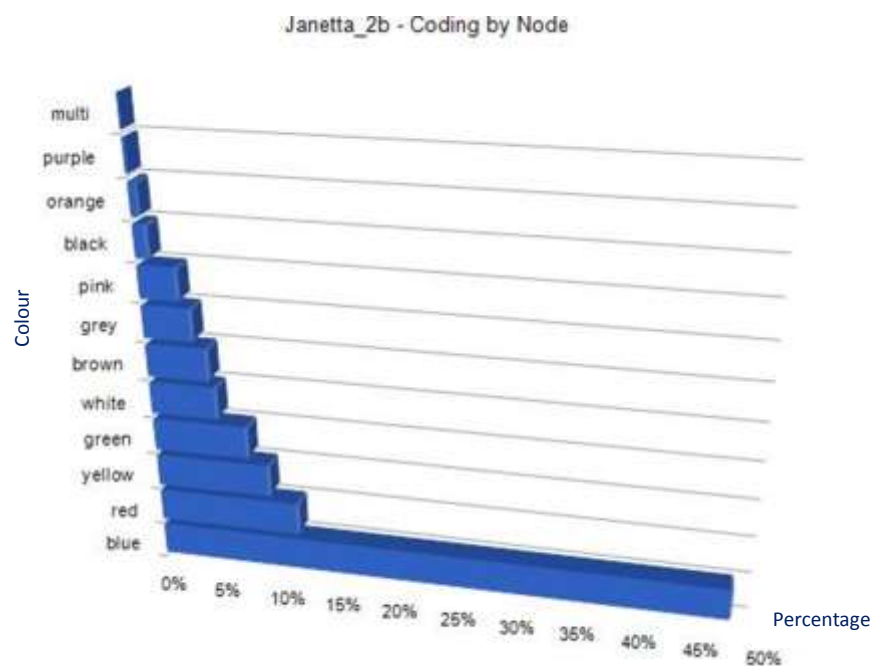


Figure 5.23 Colour percentage coverage analysis – Janetta Collage 2B.

5.4.1.4 Colour

Like Collage 2A, the frequency analysis of Collage 2B was misleading (Figure 5.22). The frequency identified white as the most frequently coded colour with red second and black third. However, the total area of white only accounted for 5.85% of the collage (Figure 5.23). The dominant colour in the collage was blue with 48.57% coverage. The second highest percentage coverage was red at 12.42%, followed by yellow (10.03%). All other colours are represented but at less than 10% coverage each.

5.4.2 Janetta, Memo 2B

Janetta's Memo 2B was deeply personal and provided clear evidence that her identities as educator and artist directly corresponded to life experiences. Janetta found solace in education after the death of her father and described art college as her "*escape route*" (Appendix A). By painting out the background and starting with a fresh, although still colourful, ground Janetta visually represented the positive impact of therapy and listening. She recalled,

I began therapy to resolve my childhood experiences so [...] I have painted out pretty much everything [...] apart from the table and chairs. I can spend hours listening to our young people as they work (Appendix A).

Janetta's listening skills, outlook on therapy and work in the mental health sector (Appendix A) were all life experiences that added to her embracing communication as a characteristic.

The wings and birds were described by Janetta as a vision of her students' growth. They were *"to represent those moments when you see young people begin to grow and flutter their own wings!"* (Appendix A). Her student success resulted from conversations and encouragement over tea; however, Janetta was once again deflecting her answer by writing about the students. The wings in this collage also connected with her life experiences related to escape, rescuing and change. The wings simultaneously displayed Janetta's own growth and success, she subtly acknowledged this in her closing words – *"you feel that perhaps you are doing it right"* (Appendix A). This doubling of meaning is evident in the salience segment (Figure 5.20). The negative space in the segment outlined a second pair of wings.

5.4.3 Janetta 2B

In 2B, Janetta established a series of life experiences that have contributed to the development of characteristics and her career path in art education.

Although Collage 2B had the least amount of objects it had the most texture and individual 'touch', achieved through painting. This aligned with Memo 2B which was also Janetta's most personal reflection. The colour and wings covered over previous experiences and symbolised student growth, as well as personal growth, and success.

5.5 Janetta 3A – *What do you value most about your role as a teacher?*

5.5.1 Janetta, Collage 3A

The final question set encouraged reflection. By querying values and aspirations responses provided a base for answering the final research question – *How does the practice of arts-based inquiry facilitate reflection on and an understanding of our professional identities as art educators?* Janetta's Collage 3A (Figure 5.24) returned to depictions of accessories and landscape to reference aspects of multiplicity, empathy and autonomy.



Figure 5.24 – Janetta Collage 3A.



Figure 5.25 – Janetta Section 3A.



Figure 5.26 – Janetta Segment 3A.

- (i) foreground
- (ii) middle ground
- (iii) background

5.5.1.1 Information Value

At the centre of Collage 3A (Figure 5.25) Janetta placed a wooden display cabinet filled with teacups, saucers and plates. The glass doors of the cabinet protect the contents but also displayed their quantity and aesthetics. The lower part of the circle is surrounded by a blue abstract pattern reminiscent of water or sky.

Each of the margin quadrants has a similar structure. A grouping of right shoes, all differing in colour and shape, are placed in a curve along the margin. In the Real half of Collage 3A the background is composed of horizontal bands: a blue abstract pattern, a purple organic pattern, and a rocky surface. In the Ideal half the background is: a starry night sky, a neutral sandy colour band and the blue abstract pattern on the horizontal axis. Together these quadrants create a circle of shoes that surround the central object.

The above components are standardised throughout each quadrant with a few additional objects and text. These include: text reading “ARTISTIC FLAIR” in the Ideal-Given; the repeat of the three-dimensional start from Collage 2B in the Ideal-New; and the text “A COLOURFUL TALE” in the Ideal-New.

5.5.1.2 Salience

The glass cabinet was identified as one of the three elements that held the highest salience in Collage 3A (Figure 5.26). In conjunction with the cabinet were the two text excerpts reading “ARTISTIC FLAIR” and “A COLOURFUL TALE”. The shoes occupied the middle ground, all ten, as they surrounded the foreground images. Falling in to the background, lowest salience, were the textures and abstract patterning of the horizontal bands.

5.5.1.3 Framing

Again, the glass cabinet was highlighted as a centrally framed object, containing a collection inside (Figure 5.27). The cabinet doors individually framed sections of the objects inside. The text excerpts supported the cabinet as symmetrically placed shapes on either side. The shoes created the movement around Collage 3A. Moving counter-clockwise the repetition of the shoes created a cyclical vector pattern around the cabinet.



Figure 5.27 – Framing – Janetta Collage 3A.

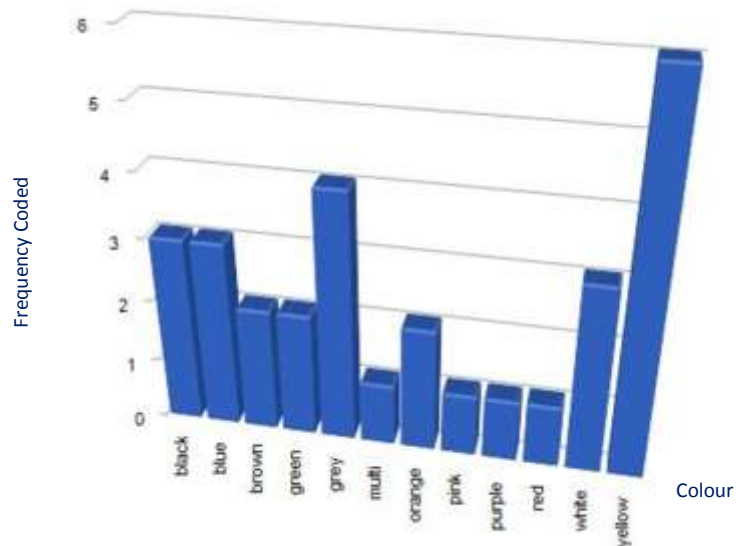


Figure 5.28 Colour frequency analysis – Janetta Collage 3A.

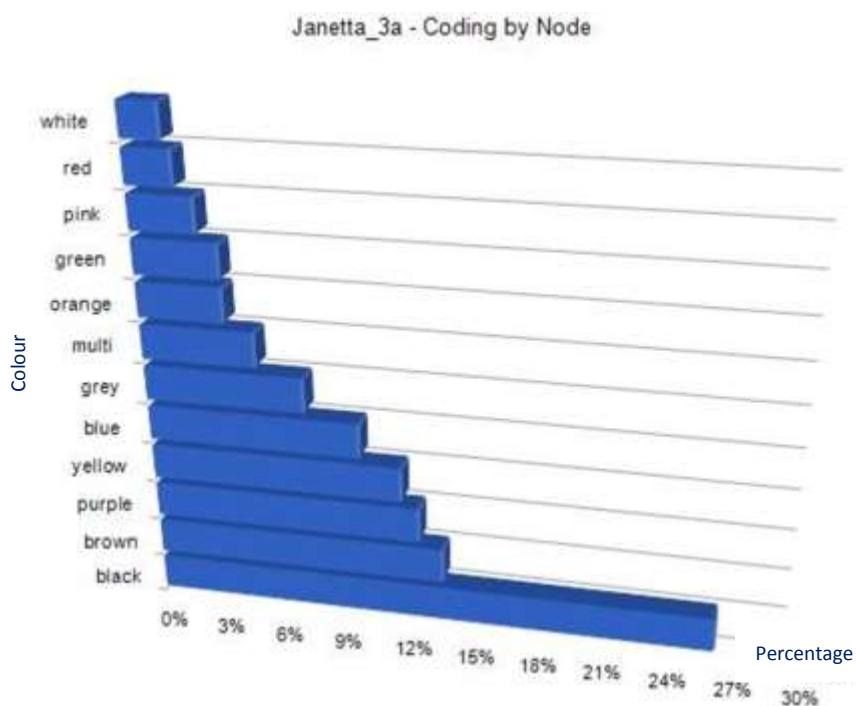


Figure 5.29 Colour percentage coverage analysis – Janetta Collage 3A.

5.5.1.4 Colour

Collage 3A showed a full range of colours. Frequency coding (Figure 5.28) noted yellow as the most frequently occurring colour with grey, white, black and blue following behind. The percentage coverage (Figure 5.29), however, listed black (26.89%), brown (14.15%), purple (13.02%), yellow (12.20%) and blue (10.25%) as the highest coverage. Of the five colours in each category only yellow, black and blue were identified by both frequency and percentage.

5.5.2 Janetta, Memo 3A

In Memo 3A, Janetta addressed the majority of Collage 3A. Starting with the background, Janetta aligned the landscape (sky, earth and water) as representative of “*the various landscapes I hope I enable our young people to negotiate*” (Appendix A). This reiterated Janetta’s encouragement of individuality in her students. The shoes represented Janetta. The multiplicity and the “*different ways I have to approach what I do*” (Appendix A). By including ten different shoes of different colours and with different decoration Janetta accentuated the different identities required and “*the autonomy with*

which I am allowed to deliver my subject" (Appendix A). The closed circular framing in Collage 3A accentuated the central cabinet and Janetta revealed how it symbolised "*the value of the trust that is placed in me by my students. So easily broken yet they know I value what they produce and will look after them*" (Appendix A). The fragility of the teacher-student relationship was highlighted but also the necessity for trust in this relationship, as a way of achieving success. The end of Memo 3A firmly answered the question by amalgamating Janetta's thoughts on her role as educator,

I believe that it is grounded in empathy, compassion, trust and enthusiasm and I value this role in young people's lives above the exam results or the job title regardless of the target setting regime.
(Appendix A)

5.5.3 Janetta 3A

The value in Janetta's teaching role was achieved not through statistical results but personal, individual success. Each student mattered to Janetta. She actively constructed an environment that fostered difference, autonomy, trust and empathy. These aspects were explored by visualising and writing about the opportunities for "*disengaged young people*" (Appendix A) in the PRU to engage with art and receive a "*massive reward*" (Appendix A). These individual rewards held the greatest value for Janetta.

5.6 Janetta 3B – *Who do you aspire to be as a teacher?*

5.6.1 Janetta, Collage 3B

Janetta's final collage (Figure 5.30) provided a direct response to the question. As Janetta reworked Collage 3A she painted over the image to depict a book and draw parallels with lived experience. In this case, the painting created a subject rather than a ground. To express her aspirations Janetta explored her past.

5.6.1.1 Information Value

The central feature of Collage 3B (Figure 5.31) remains the glass cabinet. However, it is veiled by white paint. Not completely obliterated but more visible in the New half of the central circle than the Given.



Figure 5.30 – Janetta Collage 3B.



Figure 5.31 – Janetta Section 3B.

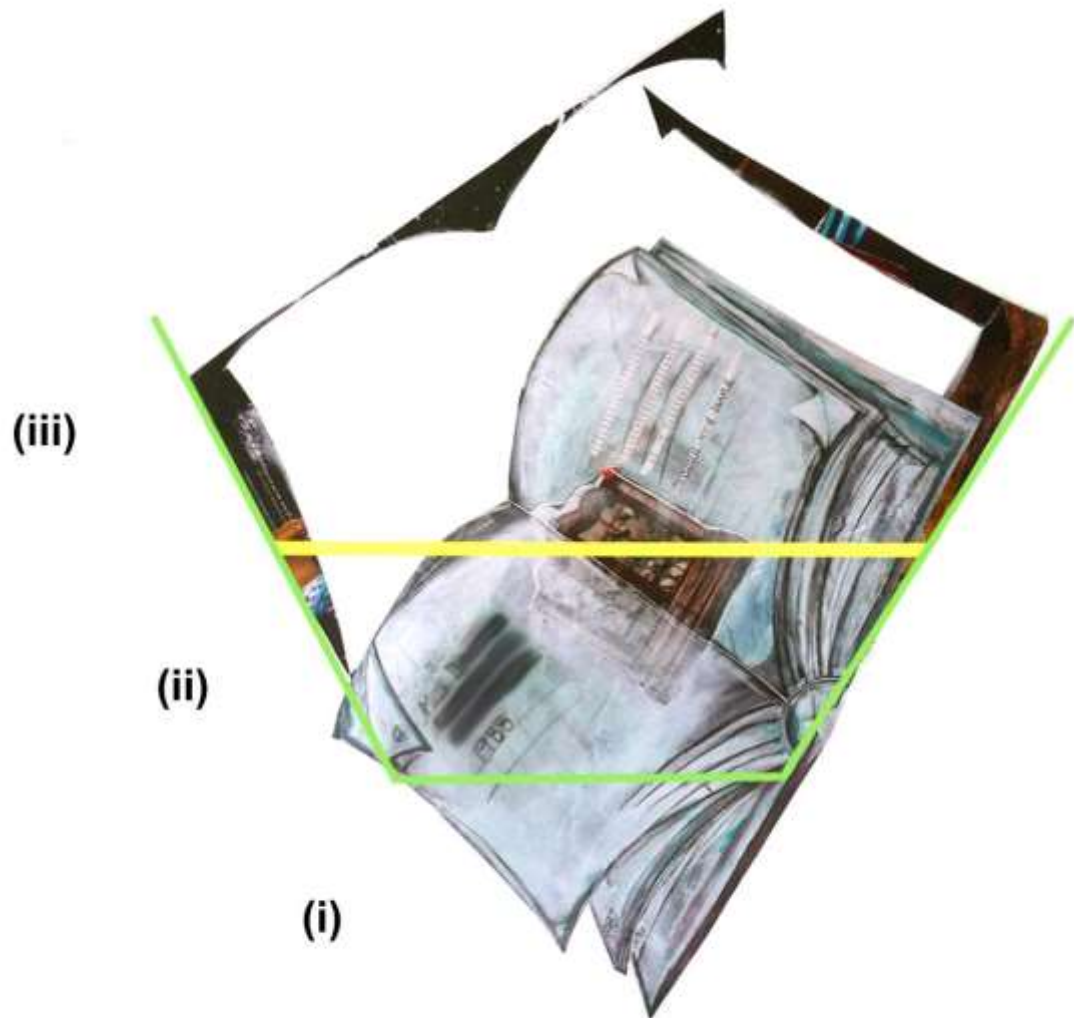


Figure 5.32 – Janetta Segment 3B.

- (i) foreground
- (ii) middle ground
- (iii) background

Like Collage 3A, Janetta formulated a design that shows symmetry and equilibrium. Each quadrant houses a quarter of the book. Partially visible around the edges of the book are the shoes. A small border of background sky, earth and water remains. The book appears like a diary with 1986 and 1987 written on the page corners in the Real-Given. Open to the middle section, the book pages are titled in the Ideal-Given identifying Mrs. Dxxx from 1988. The upper part of the page in this quadrant is folded over, bookmarked for reference. In the Ideal-New three slices of text appear vertically as decoration along drawn lines on the book page. A final line of text in the Ideal-New reads “Dream it > see it > book it”. The Real-New quadrant completes the final quarter of the book showing the bottom right corner of the page lifted, ready to be turned.

5.6.1.2 Salience

With the cabinet and text integrated in to the book, the salience (Figure 5.32) identified a clear focus on this one object as the foreground. The cabinet was pushed in to the middle ground but as part of the book. The background elements acted as a frame with less salience.

5.6.1.3 Framing

Collage 3B (Figure 5.33) was framed similarly to Collage 3A with the cabinet framing the objects and the text appearing on either side of the cabinet; although these elements are larger. The vector movement in Collage 3B was directed by the text reading “Dream it [...]” and motions to the right, leading to the next page. The book itself was a framing device to contain the key information and this was also framed by the background. Double framing heightened the significance of this information.

5.6.1.4 Colour

Collage 3B’s colour was muted by the heavy use of translucent white making the majority of the composition grey as the colours mix. The frequency (Figure 5.34) of white was established by small opaque sections of white and the white of the ceramics in the cabinet. Grey, however, covers 56.48% of the composition. This was followed by brown (15.13%), black (11.87%) and white (6.45%). The remaining colours occupied less than 4% coverage each.

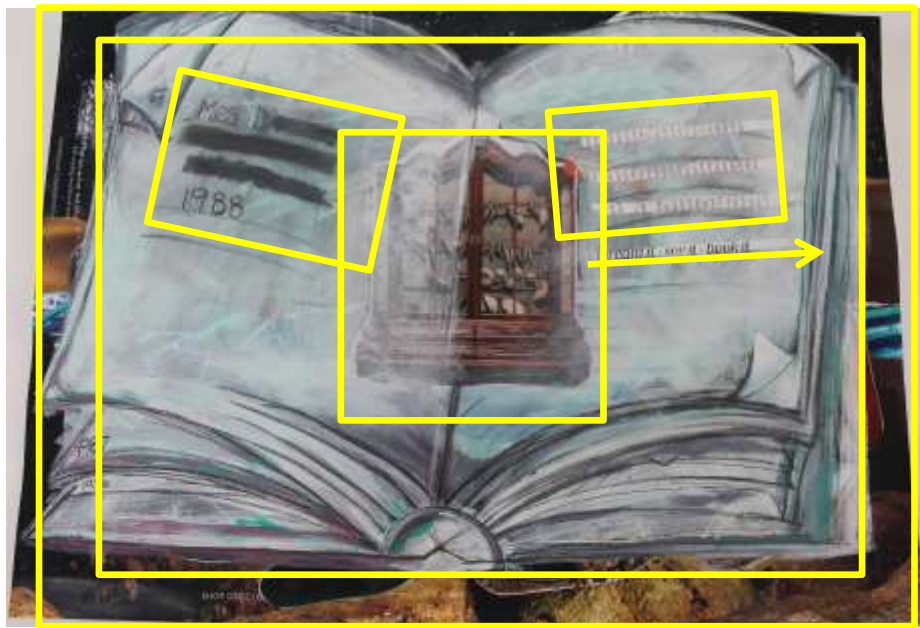


Figure 5.33 – Framing – Janetta Collage 3B.

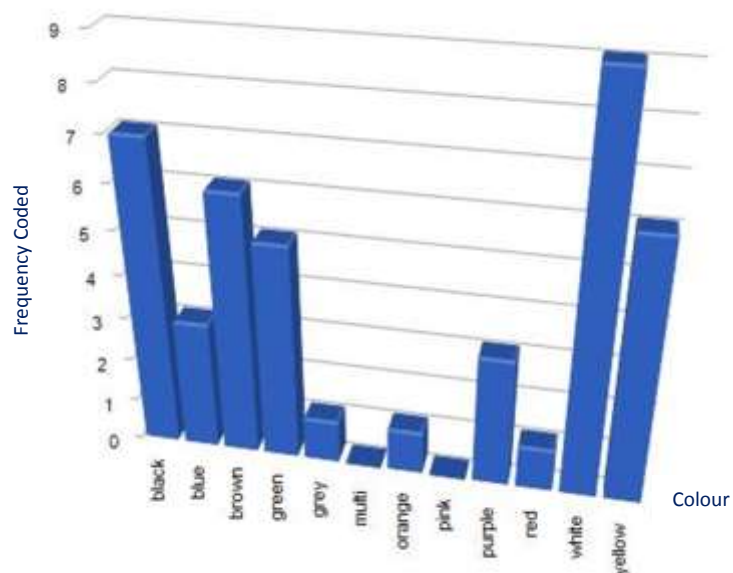


Figure 5.34 Colour frequency analysis – Janetta Collage 3B.

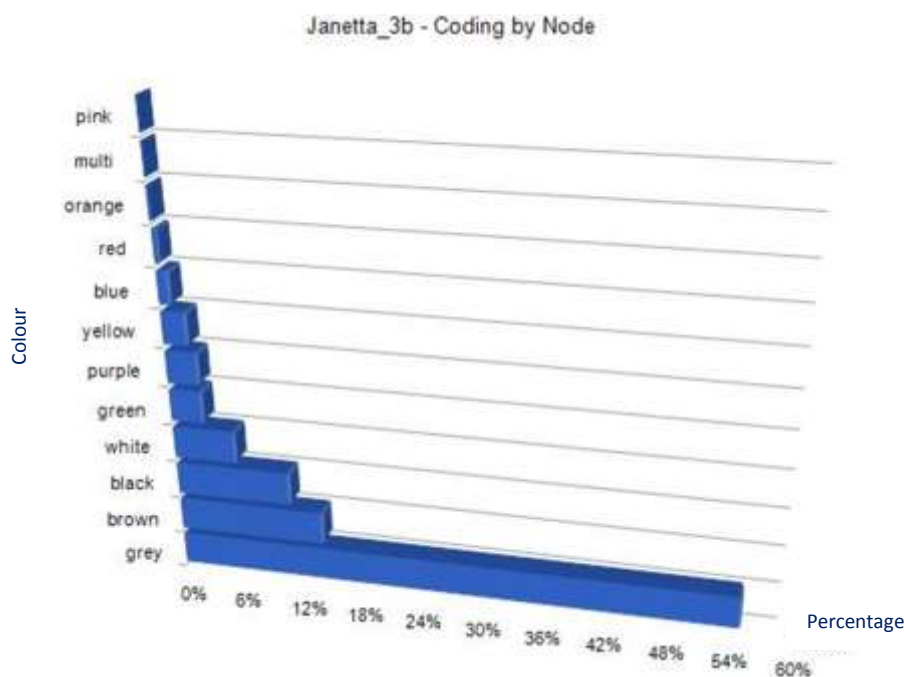


Figure 5.35 Colour percentage coverage analysis – Janetta Collage 3B.

5.6.2 Janetta, Memo 3B

Janetta's Memo 3B (Appendix A) detailed her former English teacher Mrs. Dxxx as her aspirational figure. This writing built on the impact of life experiences and the development of Janetta's professional identities. Like her father, Mrs. Dxxx played a formative role in Janetta's career choice and approach to education.

Janetta showed admiration when writing about the visualisations associated with Mrs. Dxxx.

Her enthusiasm for her subject was infectious and I think her teaching style was pretty far advanced compared to anything else I experienced! So I have drawn and painted my English book over the background, with the cabinet of ceramics just still coming through as this was the degree I went on to do (Appendix A).

Janetta cited her aspirations when writing, "If I can have a tenth of the lasting impact on a young person that Mrs. Dxxx had has on me then I will be content" (Appendix A). Memo 3B presented a clear image of another educator, Mrs. Dxxx, who Janetta saw as "a total inspiration and who I aspire to be" (Appendix, A).

5.6.3 Janetta 3B

Responding to 3B, Janetta formulated a decisive response. Janetta aligned her career aspirations with her ideal educator, Mrs. Dxxx. From past educational experiences Janetta identified Mrs. Dxxx as an enthusiastic, competent and innovative educator and her aspirational model.

Janetta's memoing of Mrs. Dxxx was an energetic narrative that contained very specific references to past events. Collage 3B's colour and composition were not as vivid and energetic; however, the text "Dream it [...]" was aspirational and acted as a point of departure for her future. This was evidenced in the placement of the text in the Ideal-New. The book also represented a place to document future development and reflected on the past, as Janetta proclaimed "Dream it > see it > book it".

5.7 Summary, Janetta's Idexagon

Throughout this series of collages, Janetta presented identities associated with a range of different roles, as visualised by hats in Collage 1B and shoes in Collage 3A. As coexisting identities they illustrated the need for multiplicity and diversity in Janetta's life as a mid-career art educator.

As an art educator Janetta displayed strength and confidence. Janetta's questionnaire detailed how she considered her responses prior to formulating each visualisation;

I considered the title of the question first and formed an image in my mind of what could represent what I wanted to say, I then collaged from magazines [...] (Appendix D).

She used Collage 2A and Collage 2B to highlight her relaxed, student-centred approach and keen listening skills. These characteristics evolved as a result of her life experiences and enabled her students to succeed. For Janetta this indicated personal success and fulfilment. Many of the attributes discussed focused on the importance of communication and individuality in her students.



Figure 5.36 – Janetta Idexagon - out/side.

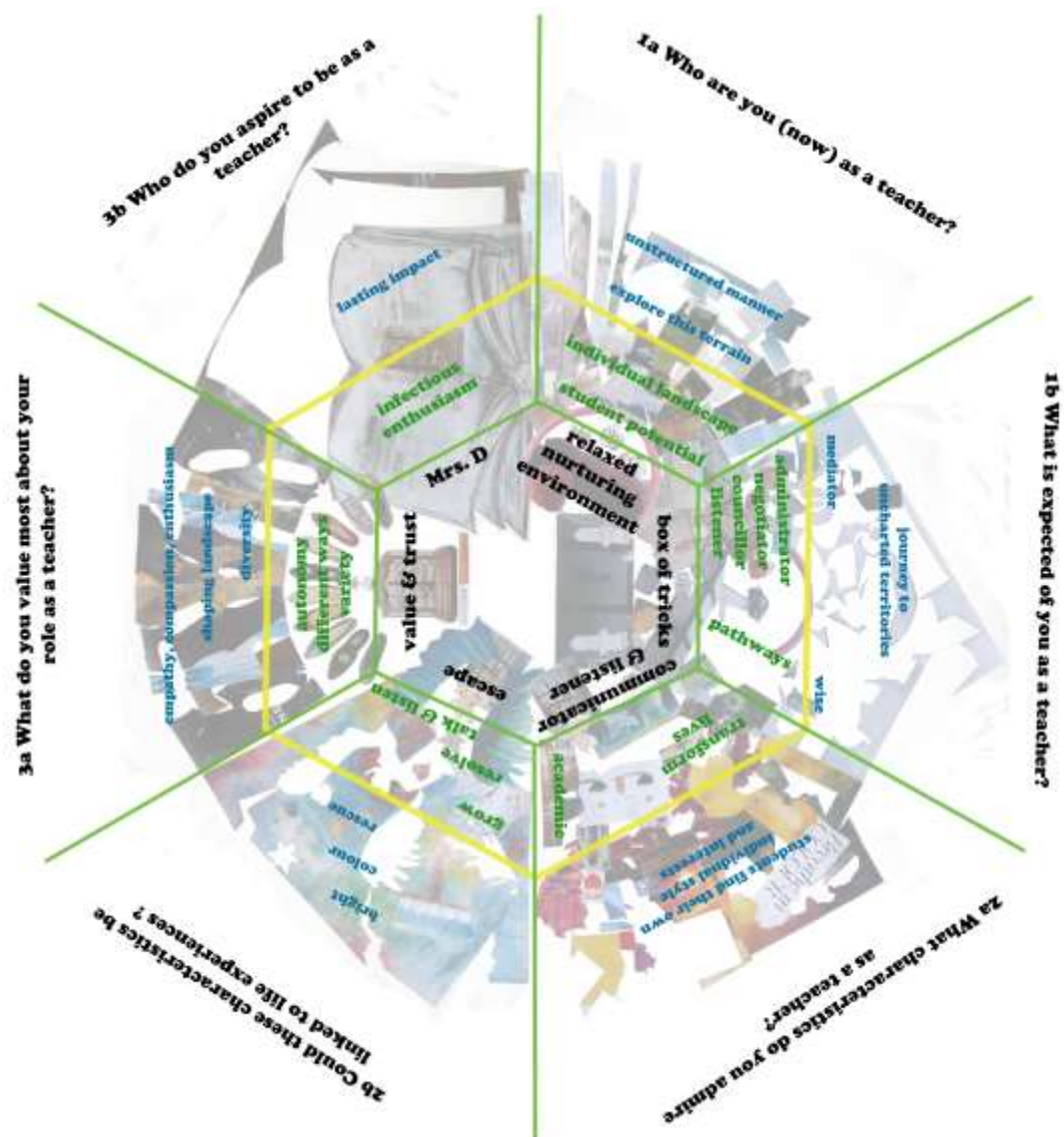


Figure 5.37 – Janetta Idexagon - in/side.

Collages 1A to 3A rarely addressed the importance of her subject knowledge; instead, Janetta chose to focus on building an environment that valued enthusiasm, empathy and trust. In Memo 3B, her last response, Janetta acknowledged the presence of her art specialism in each task by mentioning "*how odd ceramics have become a motif throughout this process!!*" (Appendix A). With this statement Janetta identified the overarching theme of ceramics and made a direct association with her degree specialism, her artist identity. In hindsight Janetta realised that the ceramics (teacups, teapot, plates, etc.) represented her more so than her students. Figure 5.36 helped to visualise these reoccurring themes as they interact. The in/side of the idexagon (Figure 5.37) revealed the meanings of symbols as they were associated with Janetta's values, life experiences and future aspirations.

Chapter 6

Understandings: Mary Jane

This chapter presents the findings from another participant, Mary Jane. Mary Jane as Director of Art at an independent school in the South of England teaches art and design to Key Stage 3, 4 and 5 students. Students start in Key Stage 3 at age 11, enter Key Stage 4 at age 14 to study their GCSEs and complete their secondary school studies at Key Stage 5, ages 16 to 18. Key Stage 5 students at Mary Jane's school complete the Advanced Level (AS/A) General Certificate of Education [GCE] qualification. Independent schools in the UK are private, fee paying educational institutions; they are not supported by government funding. In her 40s, Mary Jane has been teaching art for more than ten years and been a Head of Department for five years.

6.1 Mary Jane 1A – *Who are you (now) as a teacher?*

6.1.1 Mary Jane, Collage 1A

In response to the question, Mary Jane's first collage (Figure 6.0) depicted a series of images from a painter in the landscape to the open armed female at the top. Connecting the top and bottom imagery is an abstract organic architectural structure and a series of pie charts. A male figure connects the left and right sides by climbing across from the pie charts towards the architectural form. The climbing male figure is at the centre of the composition (Figure 6.1).

6.1.1.1 Information Value

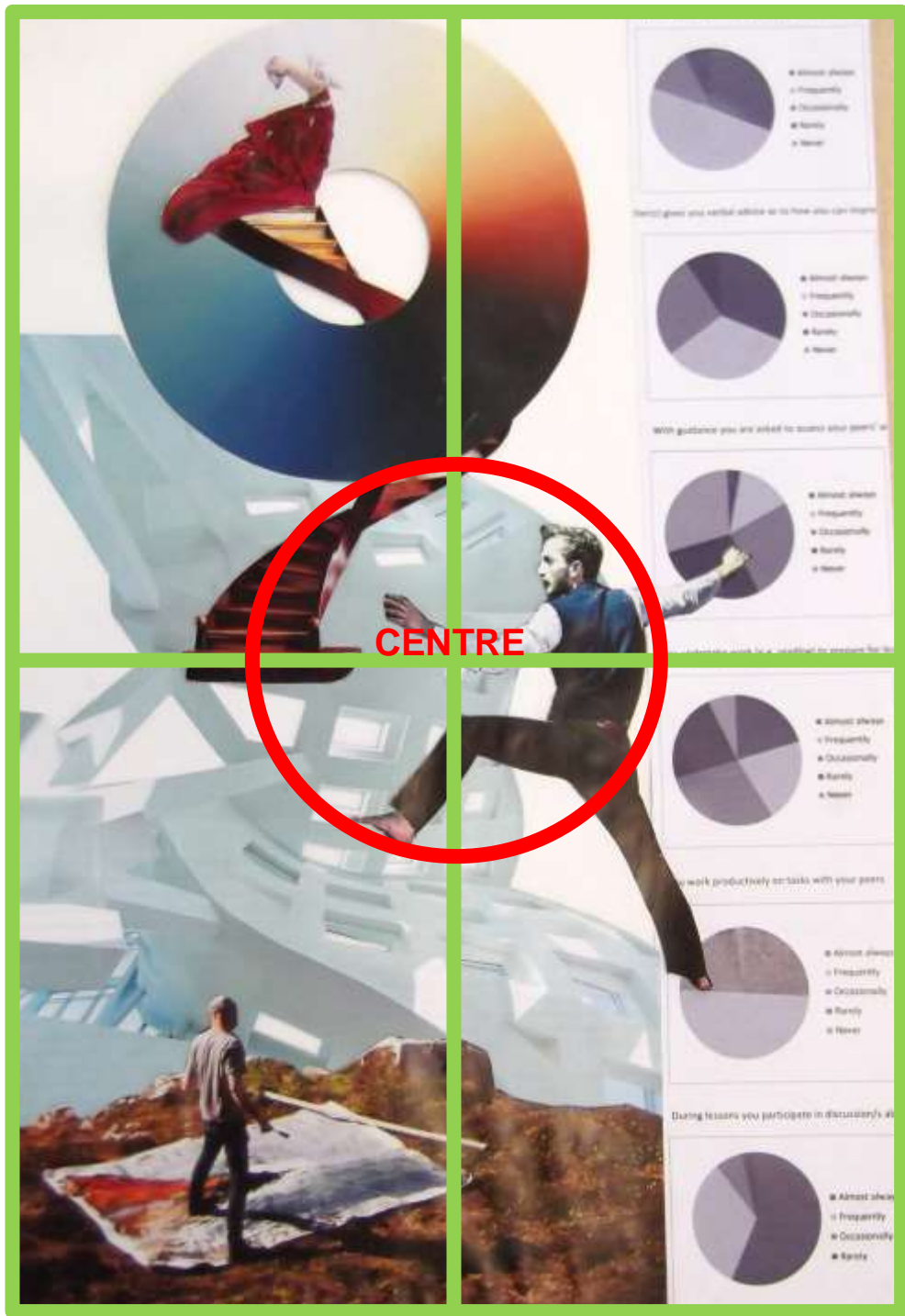
Reaching toward the centre, across the Given and New divide, the male climbing figure moves right to left. Anchored in the New and climbing up toward the Given; the figure pulls the vertical halves together. In the Real-Given, a second male figure paints on a cliff landscape. Looking off the edge toward the architecture he points a stick toward the New. A painted triangular design points to the New. The stance of the figure, the triangle and the darkness of the cliff contrast with the white architectural form in the background. As a whole, the Real-Given highlights the importance of the painter gazing in to the background.

The spiral staircase sits on the dividing line between the Ideal-Given and the Real-Given. The staircase joins together different components and emphasises



Figure 6.0 – Mary Jane Collage 1A.

MARGIN Ideal-Given



MARGIN Ideal-New

MARGIN Real-Given

MARGIN Real-New

Figure 6.1 – Mary Jane Section 1A.

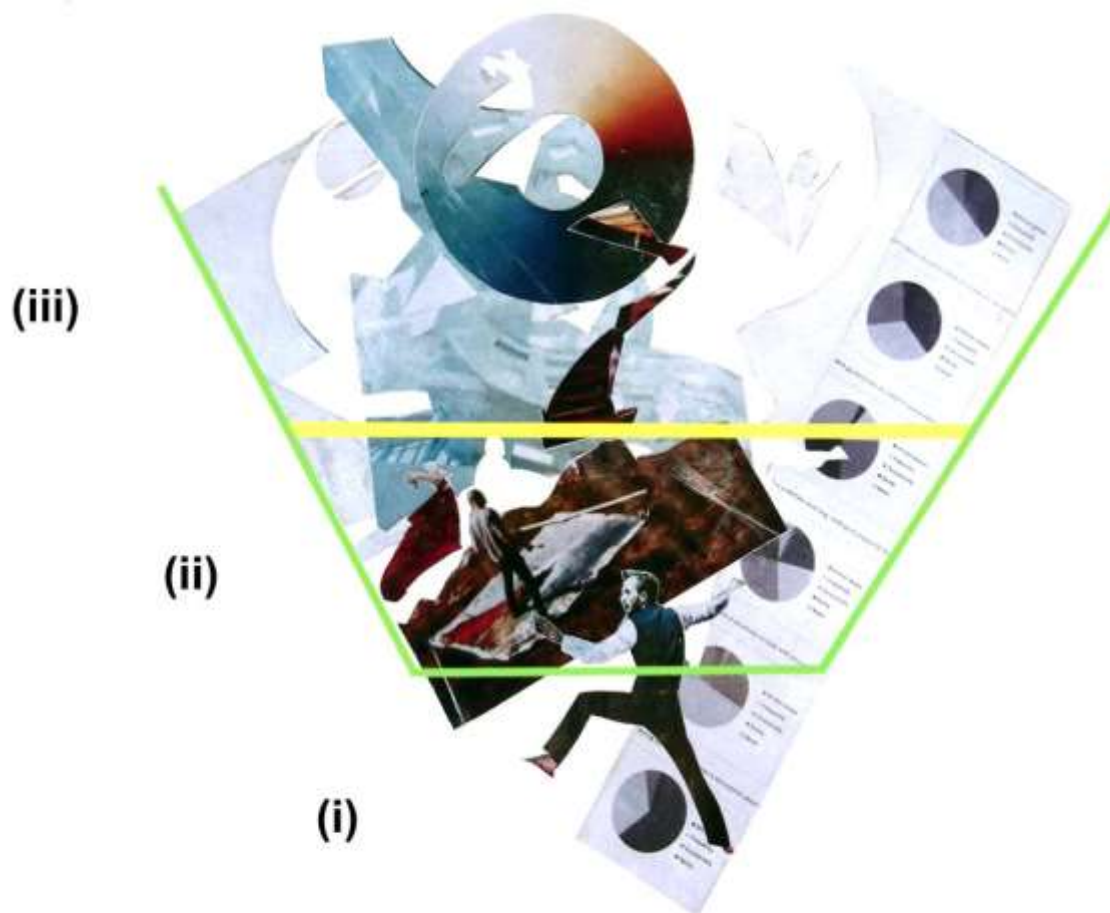


Figure 6.2 – Mary Jane Segment 1A.

- (i) foreground
- (ii) middle ground
- (iii) background

upward movement. Grounded on the architectural form, the staircase ascends through the circular disk to stabilise the female figure. Despite her scale, the female figure is in the foreground of the Ideal-Given. Surrounded by the circular disk, arms outstretched and back arched, she occupies the peak of the composition.

On the right side, portions of cliff and architectural form appear and the climbing figure is grounded in the Real-New. Newly introduced are the pie charts. The six charts are equally divided between the upper and lower quadrants. They display the results of a series of questions. The questions query personal performance and teaching activities. The grey tones of the charts are significant because none of them illustrate total agreement.

Overall the Given, contains the most elements. The Given depicts a male and female figure in action with strong, organic architectural forms. The act of painting signals creativity, while the female figure, arms stretched, signals openness. The fluidity of architectural form alludes to strength and experimentation. The Ideal side focuses on statistical analysis and is linked to the Given by the male climbing figure.

6.1.1.2 Salience

The salience (Figure 6.2) accentuated the high value of the male climbing figure and the pie charts as foreground features. The other figures, male and female, were located in the middle ground. While the architecture, circular form, spiral staircase, and negative space as background elements held the least salience.

6.1.1.3 Framing

Two distinct areas were framed (Figure 6.3). First, the circular disk at the top isolated the female figure. Secondly, the pie charts along the right of the composition created a border. In addition, a vector sequence was created by the three figures as they moved around the composition from painter to climber to female figure.

6.1.1.4 Colour

The collage displayed eight key colours. Only four colours: blue, brown, white and red, occur more than once. Figure 6.4 depicted the frequency of colour. White is dominant because of the use of negative space in to the composition.



Figure 6.3 – Framing – Mary Jane Collage 1A.

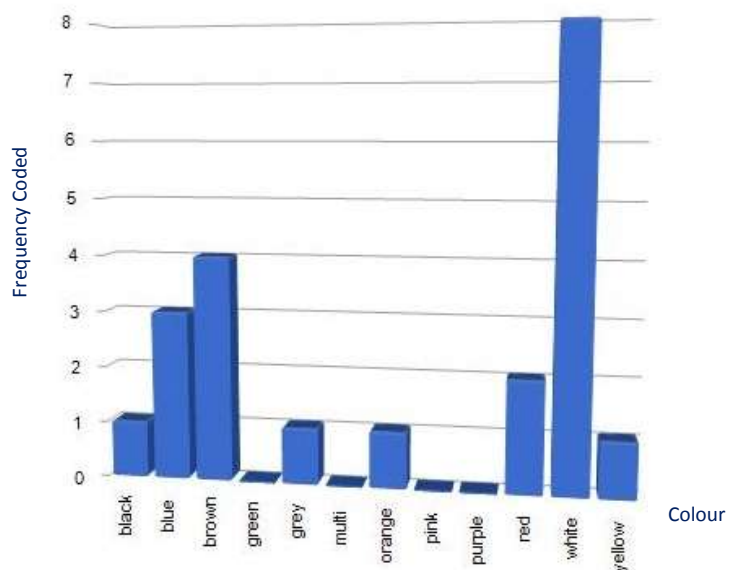


Figure 6.4 Colour frequency analysis – Mary Jane Collage 1A.

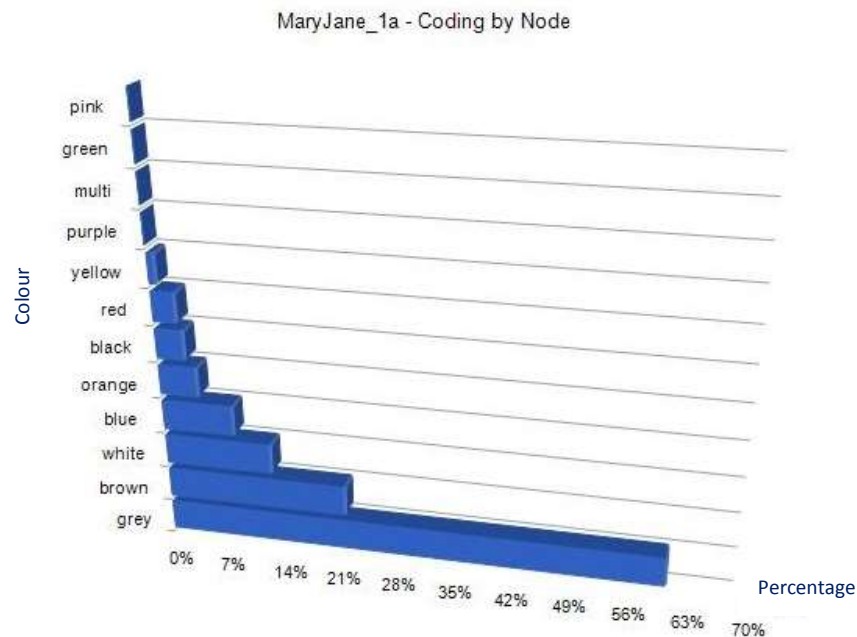


Figure 6.5 Colour percentage coverage analysis - Mary Jane Collage 1A.

However, Figure 6.5 identified grey with the highest percentage of coverage (62.17%) followed by brown (23.04%) and white (13.77%). The remaining colours each have less than 10% coverage. With less than five dominant colours, Collage 1A demonstrated a modest use of colour with a base of neutrals: grey, brown and white. Alongside the neutrals, primary and secondary colours (red, blue and orange) punctuated areas and highlighted: the painting, the circular disk and the female's red gown.

6.1.2 Mary Jane, Memo 1A

Mary Jane responded to Collage 1A by addressing the intricacies of her role. As an educator she identified as an artist, teacher, and Head of Art. Over the last eighteen months, Mary Jane was “*pushing [her]self to fully engage as an artist*” (Appendix B). Mary Jane expressed confidence in her role as artist since it had a “*significant and positive effect upon how [she] teach[es].*” In Collage 1A the Real-Given demonstrated the current existence of the artist by visualising a painter and the value of this imagery was reinforced in Mary Jane's memo. The artist was a positive, valuable part of her identity but one that was associated with male attributes. Further on, Mary Jane aligned her teaching role with constraint. Mary Jane's memo highlighted “[*t*]he admin constraints of holding

the reigns of HoA (Head of Art) still appear but they soon will be gone...

(Appendix B), associated with the climber's salience. The climber reaches for the staircase moving toward the Ideal. Balancing different roles (artist, teacher, and administrator) enabled Mary Jane to promote freedom, expression, exploration and confidence. Mary Jane was consciously fostering "[m]uch more exploration and encouraging pupils to take risks in their work" (Appendix B).

6.1.3 Mary Jane 1A

Responding to the question on her current identity as a teacher, Mary Jane visually depicted a duality between artist/teacher. The climber tries to bridge the gap between the artist (the painter) and the teacher's administration (the pie charts). These two roles were described as being co-operative. Mary Jane wrote how "*immersing [her]self in contemporary art has had a [...] positive effect upon how I teach*" (Appendix B). More enjoyment was associated with her artistic identity because it brought greater freedom, resulting in increased confidence across all roles. The balance of artist/teacher was precarious in Mary Jane's depiction, the climber carefully balancing between the different roles, and in her writing she stated that her role as Head of Art "*soon will be gone*". The duality currently seen in her identity was shifting as she strengthened her artistic identity.

6.2 Mary Jane 1B – *What is expected of you as a teacher?*

6.2.1 Mary Jane, Collage 1B

Mary Jane's second collage (Figure 6.6) started with a new set of images and displayed a series of objects and text. The central feature is the text of an e-mail. This message was surrounded by reams of paper and architectural features, like the window frame and the 'Great Wall'. The text appears left to right, top to bottom, and guides the reading of the image. The window, the slide casing and the circles acted as framing devices to differentiate the areas.

6.2.1.1 Information Value

The central feature of this collage is text from an e-mail (Figure 6.7). On crosshairs of the central circle Mary Jane placed her name, as the recipient. Mary Jane also included the date and time 'Sunday, December 14, 2014 1:00 AM'; the importance of the e-mail is identified as 'High' and the subject is included twice reading, "Your mailbox is almost full." On the edge of the central



Figure 6.6 – Mary Jane Collage 1B.



Figure 6.7 – Mary Jane Section 1B.

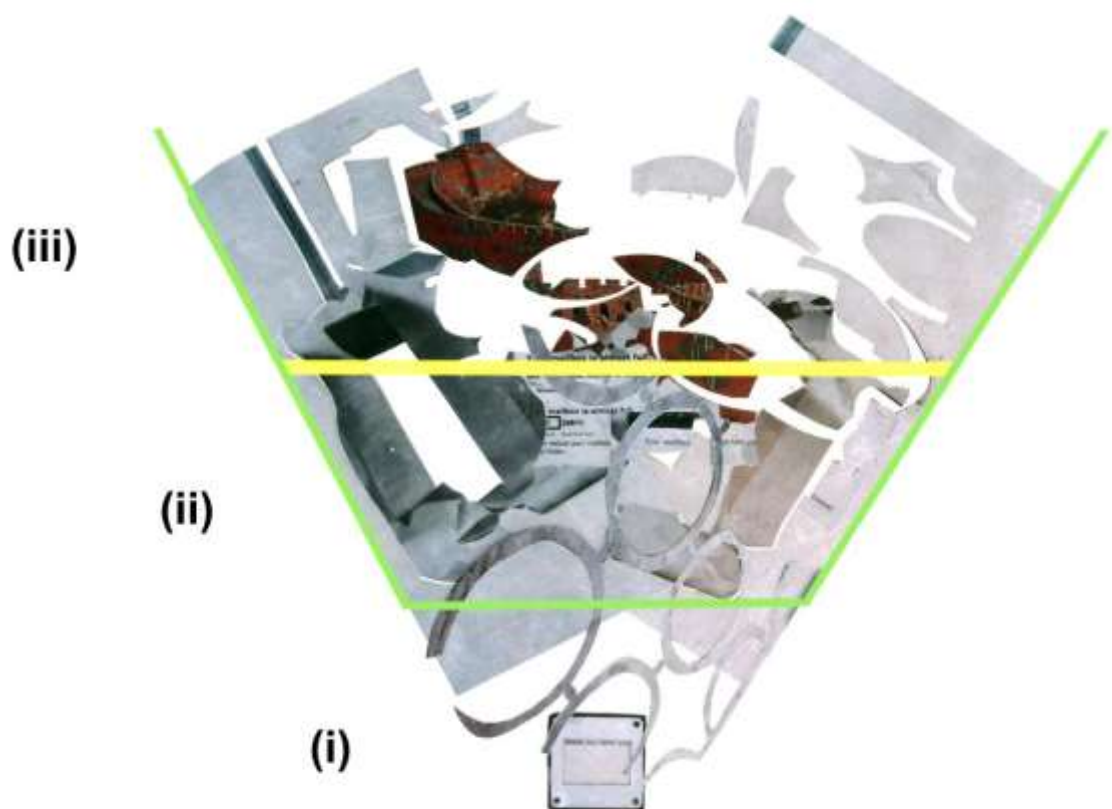


Figure 6.8 – Mary Jane Segment 1B.

- (i) foreground
- (ii) middle ground
- (iii) background

circle is the remainder of the e-mail giving instructions to the reader. Mary Jane drew specific attention to the words “Delete any items” with the slide casing.

In the Real-Given, overflowing reams of paper accumulate in the open space of the background. The paper continuously flows from the upper half of the collage, folding up on itself. The upper right corner of this quadrant is punctuated with the e-mail and name ‘Mary Jane’. The focus on paper and text highlighted the presence of e-mail, computers and the ‘paper trail’ as expectations of Mary Jane’s role.

The ‘paper trail’ comes from a window box in the Ideal-Given. Two trails of paper move from the Ideal down to the Real. Part of the ‘Great Wall’ also appears in this quadrant. Descending from the frame the wall curves down toward the centre of the composition. The wall introduces brown and orange as contrasting colour to the otherwise black, white and grey collage. The neutral tones of the stone work reference these colours but so too does the orange floral pattern. From the Ideal-New the circles run into the Ideal-Given and frame the words “Your mailbox”.

The Ideal-New, focuses on the interlinked circles in the foreground as they descend and grow in size. The circles are reminiscent of hoops, patterns as well as restraints like handcuffs or plastic rings. Underneath the circles are the ‘Great Wall’ and another paper ream. This time, the ream unravels from the bottom of the ‘Great Wall’, as a continuation of the path.

The ream drops in to the Real-New covering a portion of the e-mail isolating the word “Deleted”. The slide casing frames the words dictating the action required by the recipient. Mary Jane’s separation of “Deleted” and the word’s placement on the right margin signalled completion of the task. Another ‘paper trail’ multiplies in the Real-New; signalling written communication as an expectation of Mary Jane’s identity, in both present and future.

6.2.1.2 Saliency

The saliency (Figure 6.8) reiterated the key features of the collage. The foreground identified the slide casing and text, “Delete any items you”, as well as the circles as valued. The paper and correspondence occupied the middle ground and the ‘Great Wall’ the background.

The process of analysis associated with salience (Figure 6.4) also provided greater insight in to the use of negative space in the collage. The background shapes created by the negative space accentuated the circular, curved patterns created by two thirds of the background.

6.2.1.3 Framing

The slide casing appeared as the dominant frame in Collage 1B. A spiralling vector system supported the main framing device and moved through the different elements of the composition starting in the bottom left. The circles created a secondary vector (pink in Figure 6.9) that moved between the upper right corner and the composition centre.

6.2.1.4 Colour

Like Collage 1A, a limited palette of colour was used in Collage 1B. The only four colours to appear are: black, grey, orange and white. The neutral colours (black, white, grey) are accented by a warm orange. The frequency of colour, Figure 6.10, demonstrated the strong presence of white, mainly due to the negative space.

The percentage coverage analysis, Figure 6.11, correlated with frequency by confirming white as the highest at 45.45%; closely followed by grey at 33.59%. However, in contrast to the frequency analysis, orange appeared before black with 14.06% coverage with black at 4.93%. Overall, a restricted use of colours was apparent. When colours other than black, white and grey were used they were connected to warm, earthy tones, like orange.

6.2.2 Mary Jane, Memo 1B

Mary Jane's Memo 1B (Appendix B) detailed expectations that required her to ensure that the department is "*covered*" in case of external queries. Mary Jane provided further details by noting how e-mails and the "*fear of deleting*" any e-mail was associated with this expectation. Written communication was used to encourage accountability in education and this is clear not only in Mary Jane's memo but also the visual paper reams. Mary Jane's 'mailbox is almost full' text reiterated the pressure to keep all correspondence.

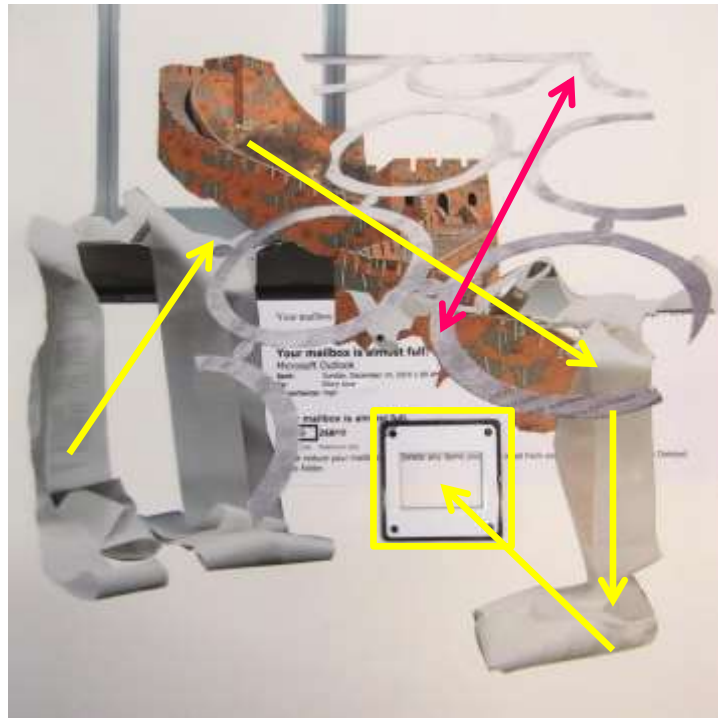


Figure 6.9 – Framing – Mary Jane Collage 1B.

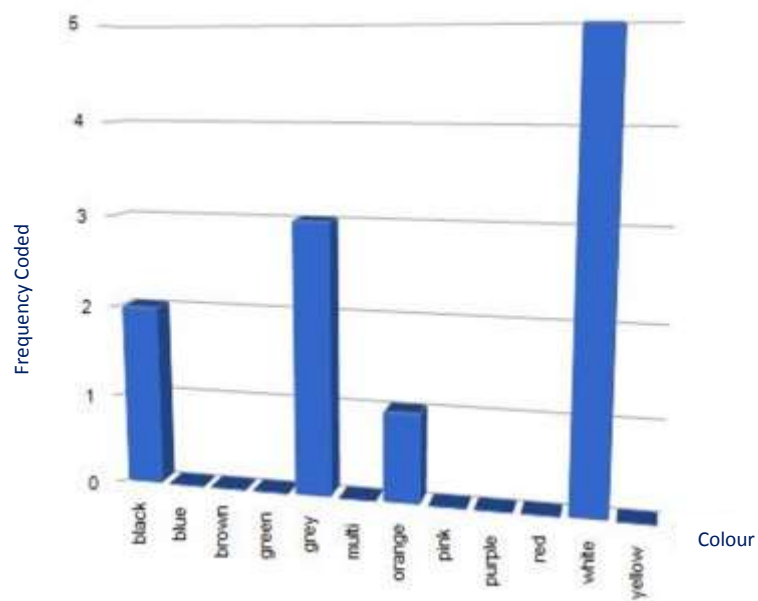


Figure 6.10 Colour frequency analysis – Mary Jane Collage 1B.

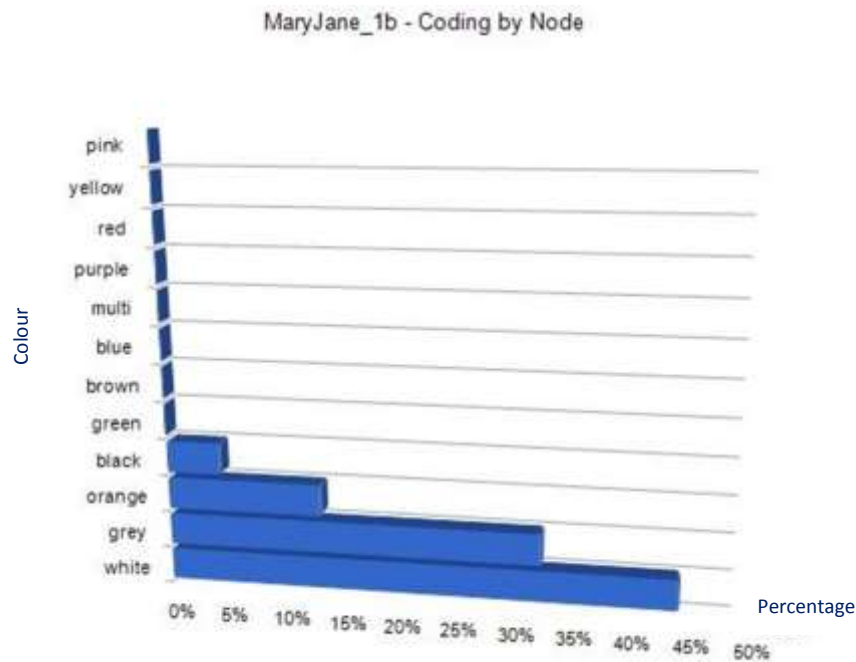


Figure 6.11 Colour percentage coverage analysis – Mary Jane Collage 1B.

Due to these expectations, Mary Jane’s memo described a high pressure environment where there were “[h]oops that you are constantly jumping through” and required to embrace “the drive and competitiveness to build something almost unachievable” (Appendix B). Collage 1B visually supported these ideas using circles in the Ideal-New and in the centre of the composition. The salience of the circles was also high, as a foreground element. Mary Jane’s placement of the circles and the wall in the Ideal part of the composition reinforced the challenge to achieve the “unachievable” while striving to maintain the paper trail and “I almost forgot ... trying to teach” (Appendix B).

6.2.3 Mary Jane 1B

Collage and memo 1B responded to the question by highlighting expectations associated with covering, jumping, competitiveness, building and engaging. The collage focused on objects such as: the paper trails, the wall, and the interlinked “hoops”, as Mary Jane described. The collage was structured mainly around the centre of the composition, leaving considerable white space. This openness might have signified freedom but could have also represented the

“*unachievable*”, yet to be completed. The lack of figures in Collage 1B also emphasised the importance of events and routines, not the individual. Mary Jane’s response stressed expectations associated with reputation, achievement and accountability.

6.3 Mary Jane 2A – *What characteristics do you admire about yourself as a teacher?*

6.3.1 Mary Jane, Collage 2A

Unlike Mary Jane’s previous collages, Collage 2A included a wider range of imagery: female figures, cartoon characters, materials, sculptures, landscape and abstraction (Figure 6.12).

6.3.1.1 Information Value

Central to the composition (Figure 6.13) of Collage 2A is a circular shape. Speaker-like in appearance the shape forms a series of concentric circles. Emerging from the circle is a spectrum of colour with five panels. The panels display four colours: red, blue, yellow and green. The three primary colours red, blue and yellow are represented in the centre of the collage with green on the right margin. Other elements breaching the central circle include: hoops, shadow of the text ‘chance’ and mechanical parts.

Different groups of objects are assembled to occupy the Real-Given. For example, the wooden battens, in the bottom left, form a platform for a female figure. The wooden battens display different lengths, thicknesses and parts of pallets. The female figure in a green dress stands firmly, in black shoes, on the battens. This figure demonstrates strength as she holds a sledgehammer and wears safety goggles. Like the male climber in smart clothes in Collage 1A, the female is also inappropriately wearing a cocktail dress while smiling at the viewer. To the right of the figure, the mechanical parts appear as the focus of demolition. The tubes wind to the right of the composition.

The Ideal-Given, is sparse in comparison to the Real-Given. A piece of lowercase text reading ‘chance’ written in black netting bleeds downwards and fills the quadrant. The interlinked circles of the Ideal-New quadrant overlap with the letter ‘e’. Four interlinked circles create a support for a second female figure.



Figure 6.13 – Mary Jane Section 2A.

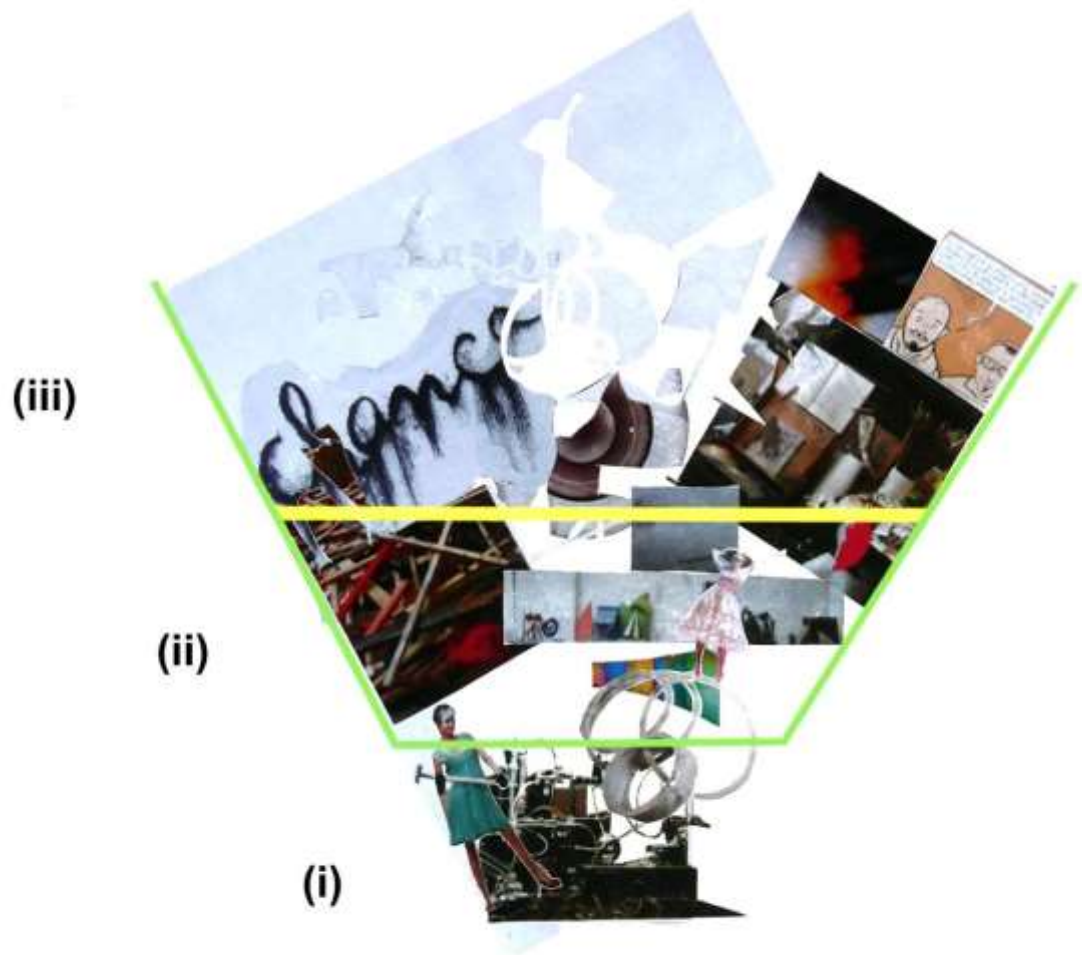


Figure 6.14 – Mary Jane Segment 2A.

- (i) foreground
- (ii) middle ground
- (iii) background

Standing on her toes she throws her arms out in excitement. Like the other female, this figure is dressed to accentuate her femininity with a white dress and heart-like red lines. This female figure, possibly a representation of a student, gives the appearance of celebration and enjoyment. Positioned on the right border of the Ideal-New is a cartoon. The male cartoon character comments *“Can we be something other than ourselves? I believe we can, even if everything screams that we can’t.”* Unlike the female figures, the two male faces are emotionless. Out of focus yellow pigment sticks form the final element of this quadrant leading the viewer to the Real-New.

The Real-New quadrant returns to being a gathering of different images. The main image is a collection of art materials and tools. A palette, small paintings, a sketchbook, paper towels, paint tubes and paint brushes appear. Some images in this quadrant connect with the Real-Given including the river scene and the small sculptures. Placed in the bottom half of the composition they straddle the line between the Given and New. The river scene is the only reference to nature in the composition, however, it is difficult to decipher because of the mist and monochrome colour. Alongside the pigments and the art materials the sculptures demonstrate creative outcomes developed from different materials and colours.

In response to the question, the information value analysis highlights a range of elements. Mary Jane was clearly demonstrating the strength of the female figure as well as a theme of multiplicity. This multiplicity appeared in the concentric circles, the pile of wood, the tubes, the interlinked circles, the art materials and the sculptures; thus, representing multiplicity in three quadrants of the composition.

6.3.1.2 Salience

Collage 2A’s salience (Figure 6.14) accentuated the importance of the female figures as well as the interlinked circles and the mechanical parts. The dominant figure was the female, in the foreground, holding the sledgehammer. Of equal salience were the mechanical parts to the right.

Second to these elements were the interlinked circles. These circles, like the circular patterns in Collage 1B, connected the foreground and the middle ground and softened the transition between the two tiers. The figures, the

mechanical objects and the interlinked circles all had a higher value of salience in comparison to the materials, tools, objects, scenery and text that occupied the background.

6.3.1.3 Framing

Many of the images in this collage appeared to be individually framed and isolated (Figure 6.15). However, on closer inspection it was evident that the individual elements along the bottom and right side of the composition all overlapped. This grounded the bottom of the composition. The vectors created triangular movement from the female with the sledgehammer to the second female to the colour spectrum.

6.3.1.4 Colour

Neutral colours such as black, white and grey continued to play a dominant role in Mary Jane's collages. This is supported by the frequency analysis (Figure 6.16) where black is first, while white and grey are joint third with blue. Similarly, white (34.30%), black (15.74%) and grey (12.93%) appeared as the dominant colours in the percentage coverage analysis (Figure 6.17).

Different from Mary Jane's previous collages was the range of colour. All colours except pink were identified. However, in comparison to the neutrals they still represented less than 5% coverage each. This increase in colour was the result of less background. The increased juxtaposition of imagery, in the Real, resulted in a wider range of colours and decreasing amounts of negative space. This lowered the percentage and frequency of white.

6.3.2 Mary Jane, Memo 2A

Mary Jane responded to the question by acknowledging the importance of "*understand[ing] the individual*" and offering "*diverse ways of working*" (Appendix B). Mary Jane admired her ability to promote diversity and encourage independence and experimentation in the classroom. Mary Jane confirmed how confidence with ideas and materials translated into her classroom when she recalled,

sharing no fear when trying out new ways of working in my own work, enables me to raise confidence in the pupils and encourage them to make mistakes, [...] chances and take risks". (Appendix B)



Figure 6.15 – Framing – Mary Jane Collage 2A.

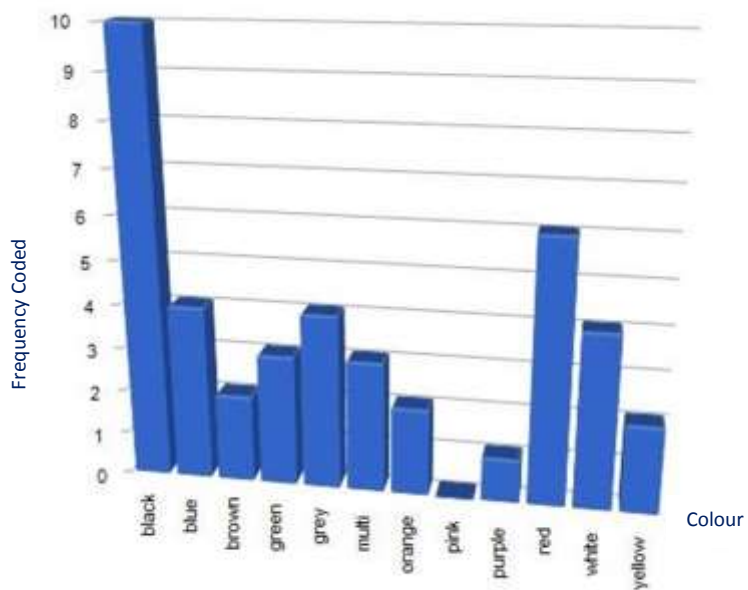


Figure 6.16 Colour frequency analysis – Mary Jane Collage 2A.

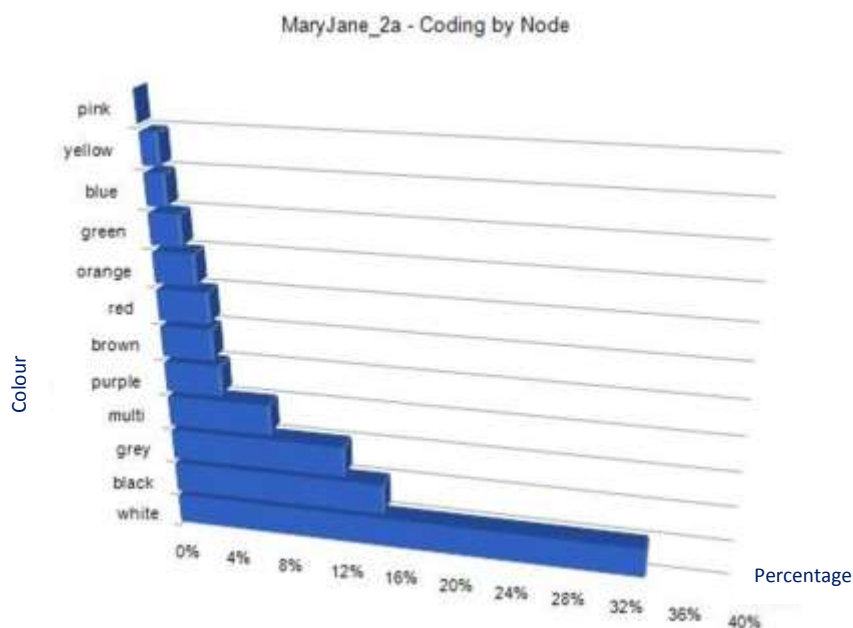


Figure 6.17 Colour percentage coverage analysis – Mary Jane Collage 2A.

Chance, risk and experimentation as admirable characteristics were strongly supported by Collage 2A. The large, bold word ‘chance’ was supported by other signs of risk and experimentation such as: the sledgehammer, safety goggles, the mechanical parts and art materials. These visual representations were located within the Real quadrants, signalling their presence in Mary Jane’s current practice; whereas, ‘chance’ was positioned in the Ideal-Given demonstrating the need to promote this characteristic to increase confidence.

Memo 2A highlighted characteristics like: individuality, diversity, experimentation, risk and chance, as elements that Mary Jane admired about herself as a teacher. She demonstrated these characteristics as a way of encouraging similar attributes in her students.

6.3.3 Mary Jane 2A

Mary Jane’s response to 2A demonstrated increasing complexity, both visually and verbally. Collage 2A bombarded the viewer with a range of personalities, materials and colour demonstrating admiration for diversity and difference. Memo 2A supported this reference by repeating the word ‘*diverse*’. Encouraged

by chance, diversity was used by Mary Jane to build confidence and individuality. The image of a strong, confident female in the Real-Given was reiterated in the Ideal-New by an energetic, enthusiastic female. These two figures stressed the impact of the teacher-student relationship. As the teacher demonstrated confidence, the student also developed self-belief and confidence. Memo 2A confirmed this when Mary Jane states “*sharing no fear [...] in my own work, enables me to raise confidence in the pupils*”. In 2A, Mary Jane portrayed her admiration for diversity, in her and each student, to encourage chance and increase confidence.

6.4 Mary Jane 2B – *Could these characteristics be linked to life experiences?*

6.4.1 Mary Jane, Collage 2B

Collage 2B (Figure 6.18) as a reworking, overlaid imagery and drawing on Collage 2A to develop a more complex response. Newly collaged images completely obstructed the view of the original images from Collage 2A, while drawn elements encouraged viewing from different directions. The drawn imagery also provided a layer of translucency that maintained a connection between Collage 2A and Collage 2B.

6.4.1.1 Information Value

Remaining central to the composition is the speaker-like form and spectrum of colour from Collage 2A; however, these two elements are pushed backwards by a framed portrait and drawn lines. The drawn lines obstruct the view of some spectrum panels as the lines move outward from the concentric circles. The framed portrait is also divided up by the drawn lines, but not completely obscured (Figure 6.19).

In the Real-Given some of the battens remain alongside: the female figure with a sledgehammer, the mechanical parts, while some of the river scene and small sculptures still straddle the central line of the bottom quadrants. A new image is introduced to the Real-Given, a detail of flowing water cascading over a ledge. This image is framed in a rectangle without disruption from the drawn lines. The drawn lines swirl over images following a central path, interrupting and



Figure 6.19 – Mary Jane Section 2B.

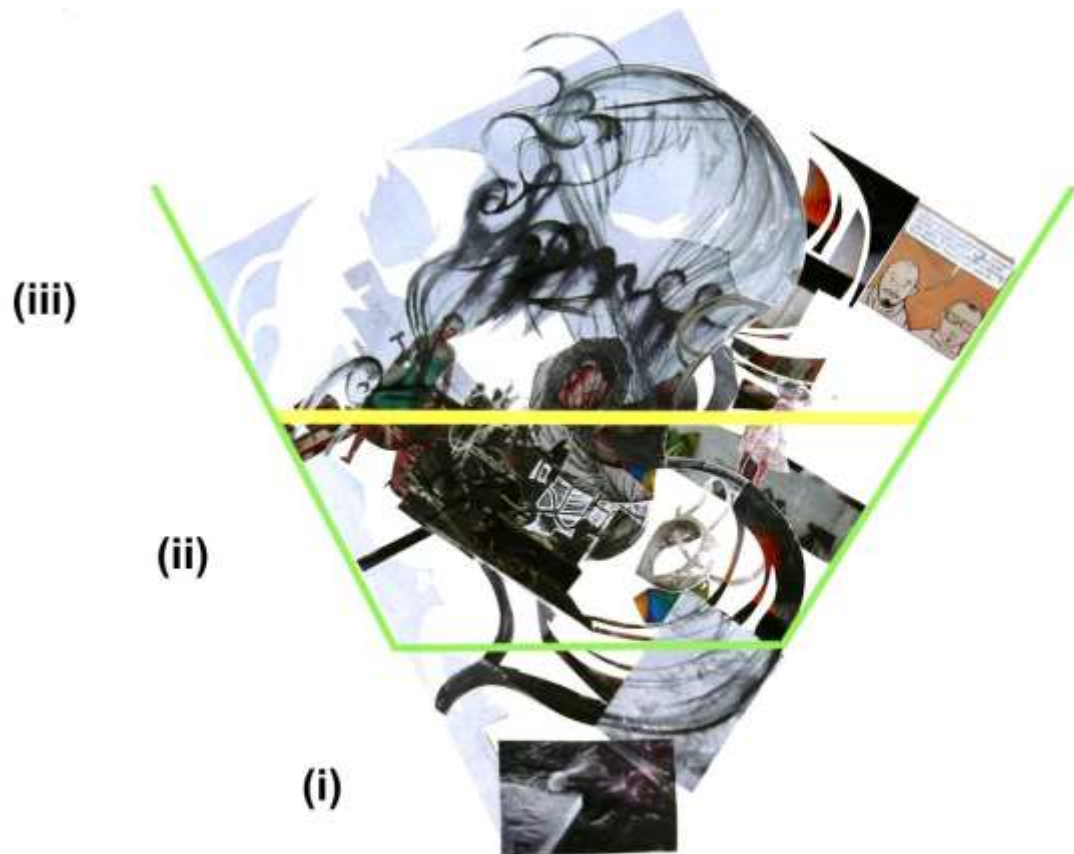


Figure 6.20 – Mary Jane Segment 2B.

- (i) foreground
- (ii) middle ground
- (iii) background

connecting them all at once. Additional drawings that appear in this quadrant are small spiral, shell-like, motifs.

The Ideal-Given, has significant alterations. The main text reading “chance” is pushed to the background and distorted by drawn lines. Although translucent, the drawn lines overwhelm the word to accentuate movement. The charcoal grey appearance of the lines is closely linked to the colour of the text and, as such, the two merge.

On the other side of the top, the Ideal-New shows little alteration. Drawn lines are added to Collage 2B around the internal borders of the quadrant. Otherwise, the Ideal-New mimics Collage 2A. This includes: the white background, the cartoon, the interlinked circles and the second female figure.

The Real-New demonstrates similar alterations to the Real-Given. Changes to this quadrant involve the introduction of a double portrait drawing of a mother and child embracing. This image covers some of the art materials. However, like the framed male portrait, the double portrait is interrupted by drawn lines that curve across the surface. The drawn lines encourage connections between the imagery within the composition.

6.4.1.2 Saliency

With layers added to enhance Collage 2B, the saliency of the Collage 2A imagery diminished. The saliency of Collage 2B (Figure 6.20) stressed the importance of the flowing water in the foreground. Secondary to this image was the drawn lines. These lines occurred throughout the image and demonstrated their importance by being represented in the foreground, middle ground and background. The lines tied together the individual elements through movement. A final addition to the foreground imagery was the double portrait of the mother and child. These three elements held the greatest saliency.

The drawn lines followed through in to the middle ground, and interacted with the interlinked circles as well as the mechanical parts and sculptures. The middle ground remained open.

Many of the images originally seen in Collage 2A appeared in the background, losing their original saliency. The background images were also blurred by the

drawn lines. Although connected to various grounds, the drawn lines distorted the background elements, especially on the left side.

6.4.1.3 Framing

The framing and use of vectors in Collage 2B built on Collage 2A. The group of framed images remained dominant in the bottom and right corner of the composition, and were strengthened by additional layers (Figure 6.21).

Separated from this corner group was the male portrait. It was literally framed, placing the image in isolation and signalled added value. In contrast to Collage 2A, Collage 2B used vectors to connect the different images together and accentuated the central position of the male portrait.

6.4.1.4 Colour

White, black and grey remained high in percentage coverage in Collage 2B (Figure 6.23), similar to Collage 2A. These neutrals dominated Collage 2B because of drawn lines in black and grey charcoal. The drawing and new imagery reduced the presence of red and yellow in the collage.

Despite having a high concentration of grey (36.78%) and white (33.69%) in Collage 2B, Mary Jane still presented an image that contained a full spectrum of colours with each colour coded once (Figure 6.22). The colour with the smallest amount of coverage was yellow at 0.34%. Although dominated by grey, white and black, the range of colours showed greater variety.

6.4.2 Mary Jane, Memo 2B

In Memo 2B (Appendix B), Mary Jane responded to both the question and her collage by highlighting the impact of her father on her characteristics. As part of her life experiences, Mary Jane recounted how her father “*always said ‘You can be anything you want to be’.*” She attributed her confidence and willingness to “*explore the world around*” to his encouragement. With reference to her father, Mary Jane also acknowledged the impact of his unhappiness due to “*a very constricting job*”. Mary Jane demonstrated the same adventurous spirit that she described in her father. In an effort to improve her own situation, based on knowledge of past experiences, Mary Jane wrote about trying to “*create more freedom*” as both a teacher and an artist. This freedom was reiterated by the expressive drawn lines that were confident enough to obscure previous content, create a new vision and embrace complexity.



Figure 6.21 – Framing – Mary Jane Collage 2B.

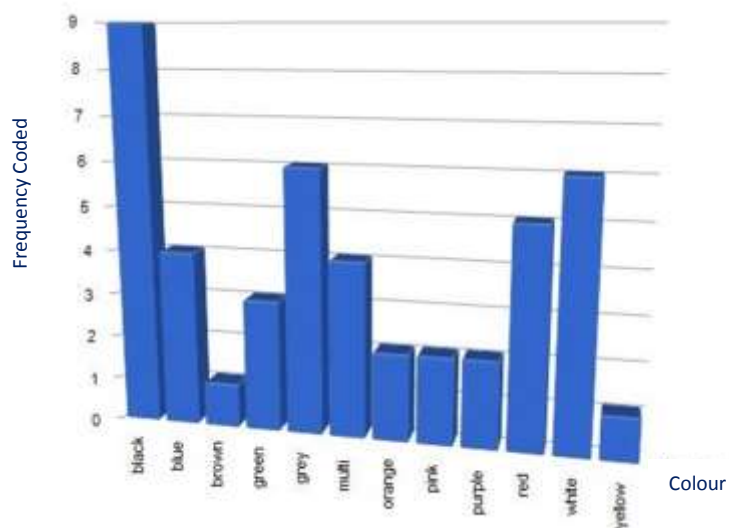


Figure 6.22 Colour frequency analysis – Mary Jane Collage 2B.

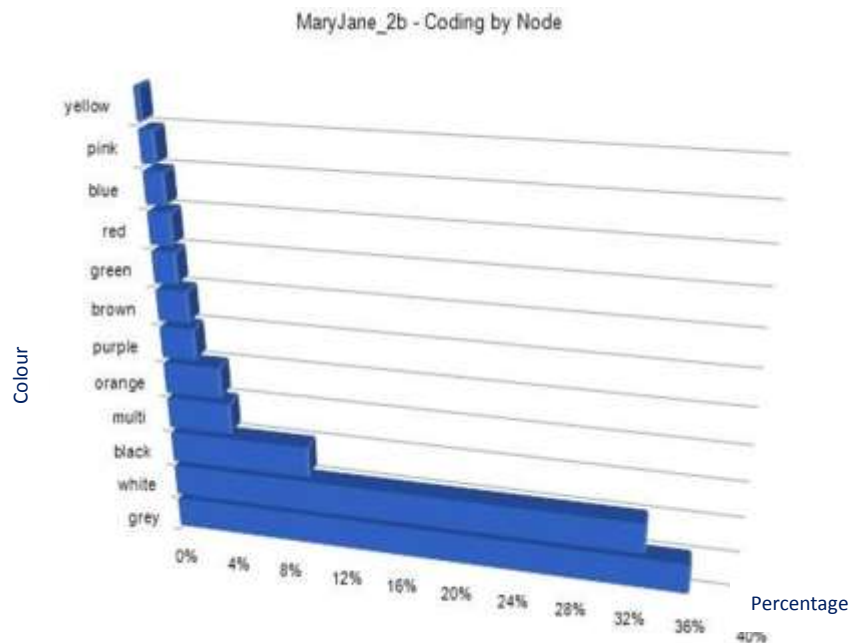


Figure 6.23 Colour percentage coverage analysis – Mary Jane Collage 2B.

6.4.3 Mary Jane 2B

Visually, Collage 2B was Mary Jane’s most complex image. The complexity and layering were represented by not only the number of images and inclusion of drawn lines but also the range of colour. By overlaying family portraits and images of her art, Mary Jane made connections between her life and identity. Mary Jane’s father played a central role in the development of her professional identity. She recounted how he encouraged her to be adventurous and take chances in order to “*make anything possible*”. As encouraged by her life experiences, Mary Jane enveloped confidence and adventure in to her identity as an educator. By displaying minimal alterations to the Ideal-New quadrant, Mary Jane showed uncertainty in her life experiences in relation to her future development. However, she clearly noted their impact on her “*recent decisions to create more freedom*” with regards to both artist and teacher.



Figure 6.24 – Mary Jane Collage 3A.

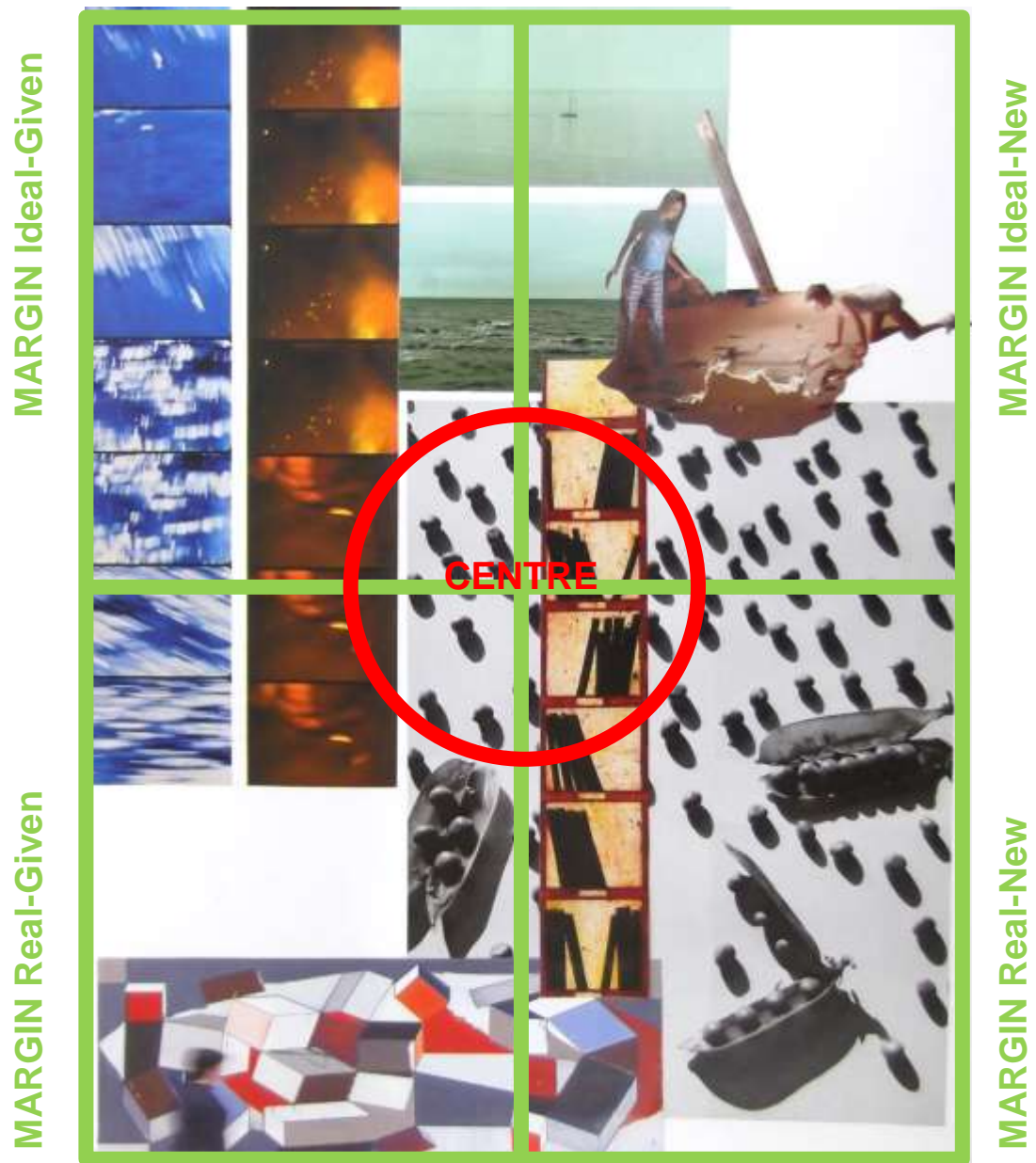


Figure 6.25 – Mary Jane Section 3A.

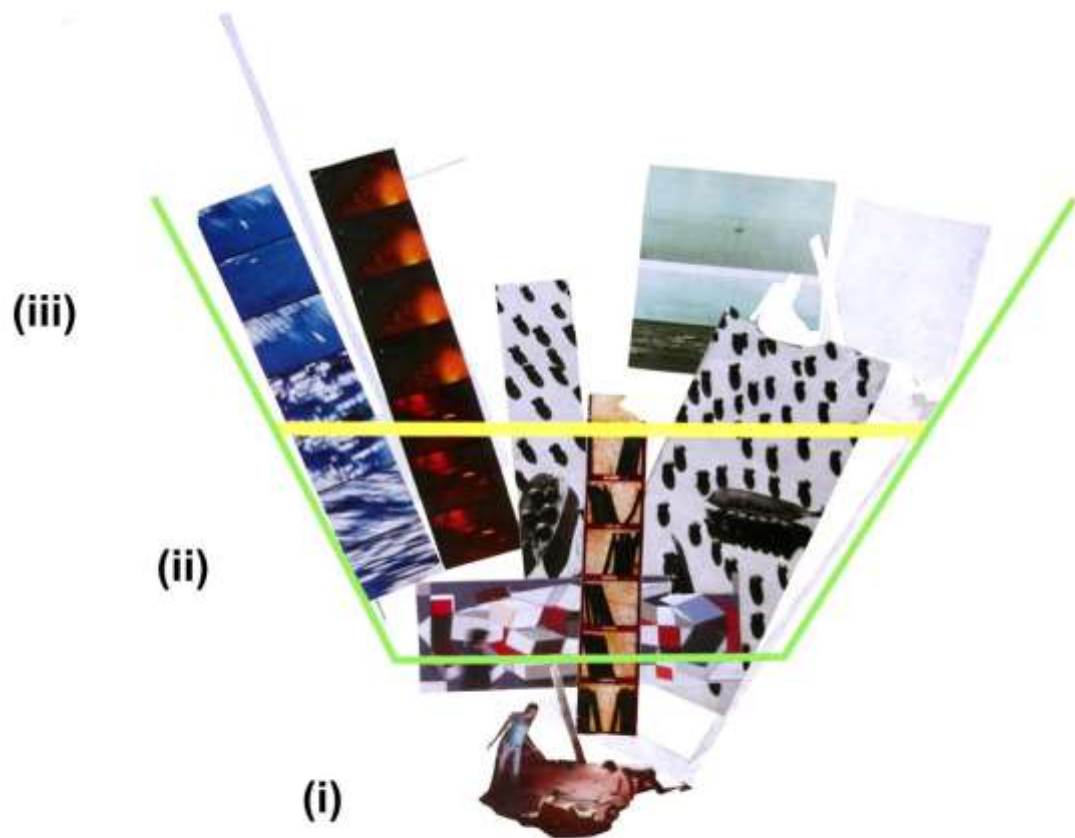


Figure 6.26 – Mary Jane Segment 3A.

- (i) foreground
- (ii) middle ground
- (iii) background

6.5 Mary Jane 3A – *What do you value most about your role as a teacher?*

6.5.1 Mary Jane, Collage 3A

Starting afresh Collage 3A (Figure 6.24) reduced the number of images, in comparison to Collage 2A and 2B. Some of the imagery that has come to be repeated in different compositions such as the circles was also abandoned.

6.5.1.1 Information Value

The centre of Collage 3A (Figure 6.25) is not occupied by a singular image. Unlike previous collages, Mary Jane offset the images avoiding the central space. As a result, the centre is filled with parts of images from the margins. The grayscale image of peas occupies the background. Along the left side of the centre are some of the orange still frames. In the foreground of the centre section is a portion of stills based on black stick shapes.

The Real-Given, bottom-left, is calm and orderly. The main subject in this quadrant is a pea pod, surrounded by a few individual peas. In the bottom of this quadrant a blurred female figure passes in front of a series of geometric cube shapes. The female figure is in motion, although her face is turned to glance at the shapes. Above this is white negative space, a void.

In the Ideal-Given are two columns of still images. The column to the left displays the effect of white light on a blue ground. The light streaks and shutters across the surface. The second column shows a similar display of light. The warm yellows and oranges on a black background are reminiscent of fire. Both columns contain seven still images. On the border with the Ideal-New are two seascapes. A third of each seascape is located in the Ideal-Given.

The remainder of these seascapes form the background of the Ideal-New. The top seascape is calm with a sail boat in the middle of the image. The bottom seascape depicts rough, turbulent water. Scattered peas occupy the middle ground. A portion of this image is concealed by a third column of still images. This column depicts a series of black sticks shapes, the frames display different configuration of the same shapes. This quadrant also contains the main subject: two teenage children, one female and one male, looking in to a concave bowl of sand. A wooden beam projects upward from the sand. The female teenager stands leaning over, looking down in to the sand. The male

teenager crawls toward the centre of the bowl. Both teenagers demonstrate curiosity.

In the last quadrant, Real-New, the remaining stills from the third column, black sticks, appear on the left. Dominating this quadrant are the peas and two additional pea pods, both open exposing the peas inside. There are more than twenty individual peas each casting a shadow.

6.5.1.2 Saliency

The saliency in Collage 3A (Figure 6.26) reaffirmed the importance of the two teenagers in the sand. The teenagers gazing in to the sand were the foreground image, attributing them the highest level of saliency. Second in significance was the column of black stick shapes, closely followed by the blurred female figure, geometric shapes and the still frame light columns. The two seascapes in the white space had the lowest saliency as they appeared in the background.

6.5.1.3 Framing

The white space and borders played an important role in framing the composition in the collage. The white borders separated and isolated the background images. In contrast the foreground and middle ground elements were united on the right side of the composition and created a vector. These elements were the geometric shapes, the black stick stills and the teenagers exploring the sand (Figure 6.27).

6.5.1.4 Colour

Collage 3A displayed a range of colour, excluding only pink and purple. Mary Jane continued to use grey and white as dominant colours with these two colours covering approximately 50% of the total image area. While black appeared to have a significant role when reviewing the frequency analysis; the percentage of black in the image is only 5.33%. This was significantly lower than the value of black in Collage 2A and Collage 2B where the percentage of black has been 15.74% and 10.26% respectively. The colour areas formed half of the total image area; therefore, providing equal weighting in to the neutrals, white and grey.



Figure 6.27 – Framing – Mary Jane Collage 3A.

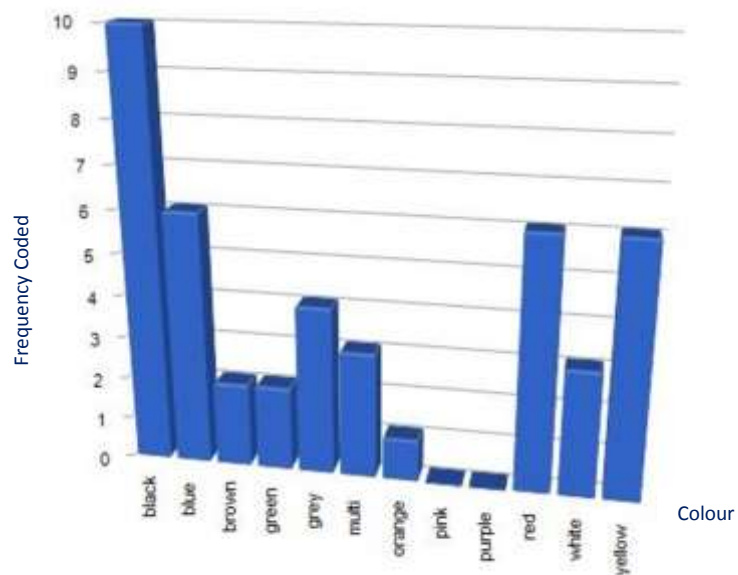


Figure 6.28 Colour frequency analysis – Mary Jane Collage 3A.

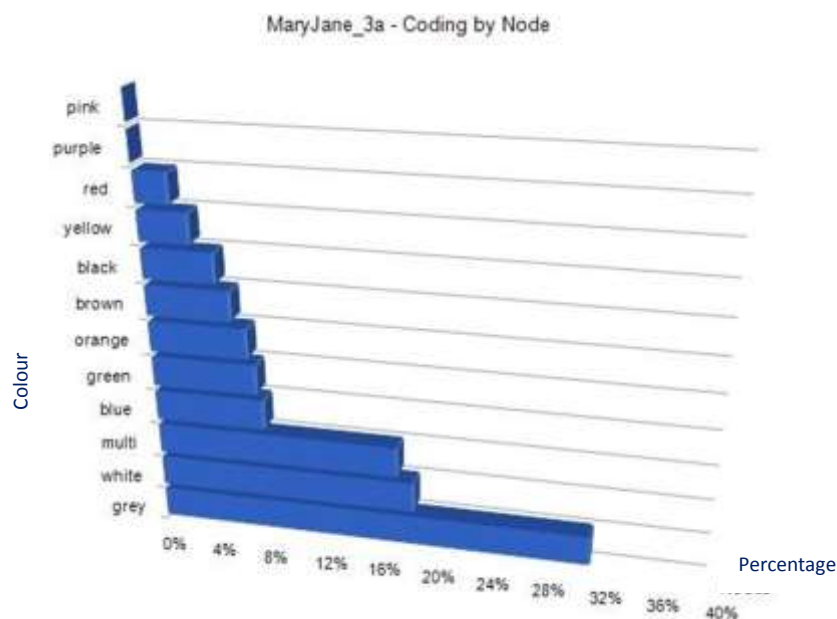


Figure 6.29 Colour percentage coverage analysis – Mary Jane Collage 3A.

6.5.2 Mary Jane, Memo 3A

Memo 3A (Appendix B) directly referenced the imagery in Collage 3A. For example, the peas appearing with a visual uniformity connected with Mary Jane’s words describing her educational environment as having, “*a sense of conformity, routine, ‘uniform’ [...]*”. However, the peas were randomly organised and misshaped; not ordered or identical. This part of the visualisation corresponded to Mary Jane’s memo that cited “*everyday is different and every pupil is different*” (Appendix B). Although similar, we realised that there are subtle differences between each of the peas, they are not cloned spheres.

Memo 3A then accentuated the value of art as a subject that encourages creativity, individuality, and personal opinion. Mary Jane found value in her teaching when “*allow[ing] pupils to explore their creativity and identity*” as well as valued “*the discussions we have and hearing their [the pupils] point of view*” (Appendix B). The columns supported this notion of difference, like the peas, they depicted the same imagery from different viewpoints and in different moments.

The final sentence in Memo 3A drew together Mary Jane's impression of the two teenagers and recalled how she "*enjoy[s] helping pupils explore and understand multiple perspectives surrounding art, design and the world around them*" (Appendix B). Exploration was one of Mary Jane's core values. Art as a facilitator of exploration was a reoccurring theme from Memo 2B. Mary Jane not only actively promoted exploration in her visualisation of the two teenagers; but also the open seascapes, the different views and in the figure viewing the geometric shapes to accentuate ideas of multiplicity.

6.5.3 Mary Jane 3A

Visually, Collage 3A displayed aspects of multiplicity. Columns of abstract images captured time using the movement of light and forms. Beneath these columns, multiplicity was also demonstrated by geometric shapes and scattered peas. The figures played roles in Collage 3A, with a blurred female figure and a set of young teenagers. Representations of multiplicity connected with Mary Jane's memoing of "*multiple perspectives*". Avoiding uniformity and working to encourage individuality was also addressed in both the misshaped peas and when she wrote "*every pupil is different*", despite the desire for "*conformity*" from the school. Multiplicity, difference and individuality were acknowledged as important values by Mary Jane. These values associated Mary Jane's teaching with a pupil-centred approach.

6.6 Mary Jane 3B – *Who do you aspire to be as a teacher?*

6.6.1 Mary Jane, Collage 3B

This last image (Figure 6.30) builds on Collage 3A and allowed Mary Jane to consider how her values overlap with her aspirations as an educator.

6.6.1.1 Information Value

Mary Jane altered the image significantly with the addition of a series of new images that block out portions of Collage 3A to create Collage 3B. This occurred in the margins more than the centre of the composition. At the centre of the composition (Figure 6.31) Mary Jane retained the peas in the background and black stick shape stills as foreground images.



Figure 6.30 – Mary Jane Collage 3B.



Figure 6.31 – Mary Jane Section 3B.

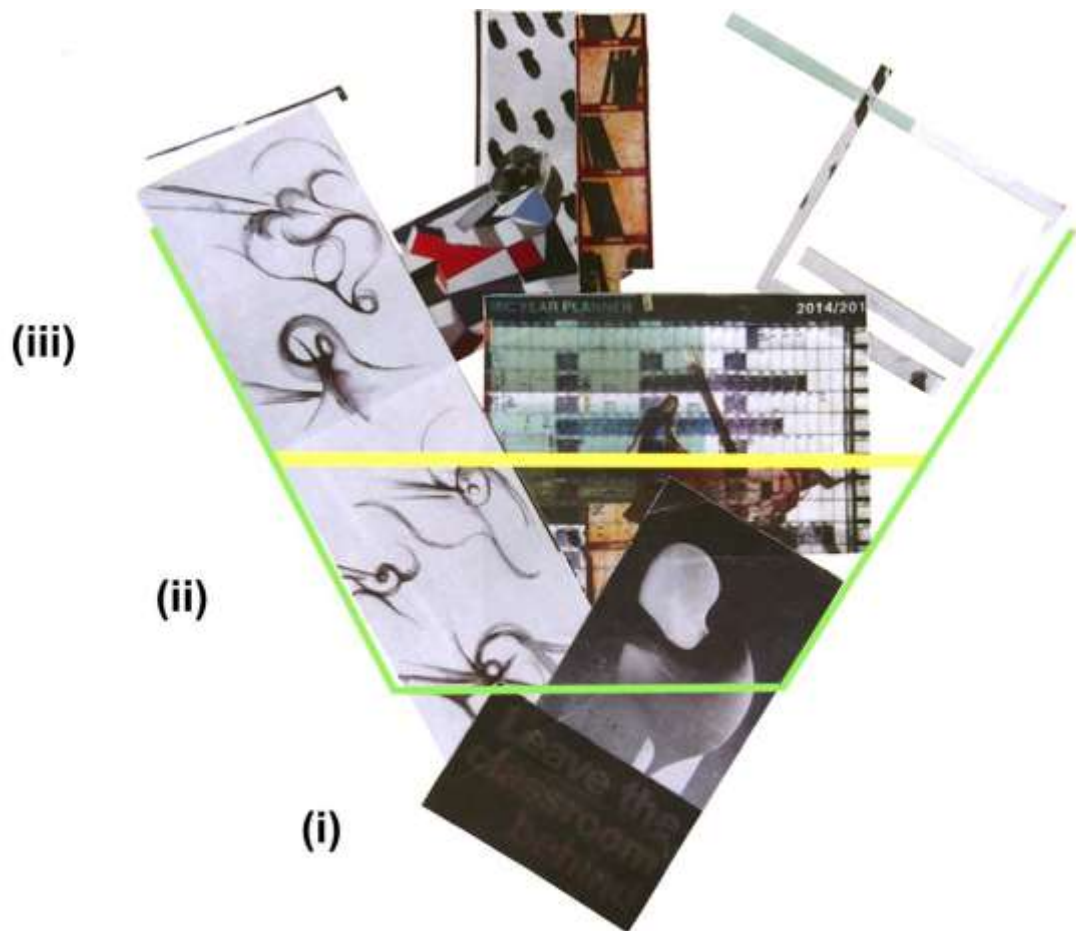


Figure 6.32 – Mary Jane Segment 3B.

- (i) foreground
- (ii) middle ground
- (iii) background

The Real-Given is unchanged at the bottom of the quadrant with the blurred female figure and colourful geometric shapes. The lack of alterations in the Real-Given reassert the role of this quadrant in establishing what is already known. Another, already familiar element is introduced in to Collage 3B from Collage 2B, not Collage 3A. Mary Jane's own abstract black and white drawings based on curves and circular shapes were used to conceal the still image columns. Unlike the transparency in Collage 2B, these drawings are displayed isolated on a white background.

These drawings also dominate the Ideal-Given. They occupy two thirds of the space in this quadrant and visualised Mary Jane's drawing practice. The remainder of the quadrant shows the peas and the seascapes from Collage 3A; however, they too are disrupted by the addition of a transparent 'year planner'. Mary Jane used the planner to highlight her aspirations regarding organisation.

The planner carries over in to the Ideal-New, further accentuating organisation. The teenagers in the sand remain visible, as do the seascapes both calm and rough, underneath the planner. Aspects of these images are used to retain a sense of exploration, signalling their continued role as part of Mary Jane's aspirations.

The final quadrant, Real-New, provided insight in to the direction of Mary Jane's career. The column of black stick shapes remains; however, they are accompanied by two visual statements. The first is a sculpture reminiscent of the drawings opposite. The sculpture, placed on a white pedestal, opens to the viewer. The second was a statement of Mary Jane's intention to 'Leave the classroom behind'.

6.6.1.2 Salience

The segment created by the salience analysis (Figure 6.32) demonstrated the importance of the text reading 'Leave the classroom behind' as it appeared in the foreground of the collage. The text was attributed with the highest salience. Closely associated with this statement was the presence of the individual drawings and the sculpture as they occupied the middle ground. The statement, the drawings and the sculpture demonstrated Mary Jane's increased focus on artistic practice rather than teaching. The visual elements connected

with her teaching practice: the teenagers, the geometric shapes, and the peas were pushed in to the background in favour of the organic forms.

6.5.1.3 Framing

Collage 3B used the images as overlapping frames to fill the composition. Some are transparent, like the planner, allowing greater complexity; however, most elements from Collage 3A were blocked out by three new frames: the drawings, the sculpture and the text. (pink frames in Figure 6.33) The three frames reinforced the importance of the Mary Jane's artistic aspirations.

6.6.1.4 Colour

Comparatively, the colour range in Collage 3B (Figure 6.34) was reduced. Most of Mary Jane's visual responses integrated a wide range of colours that vary in percentage. However, Mary Jane's final image was assembled using grey (41.40%), black (35.03%) and white (14.75%). The visible colour is salvaged from Collage 3A. All new imagery was black and white.



Figure 6.33 – Framing – Mary Jane Collage 3B.

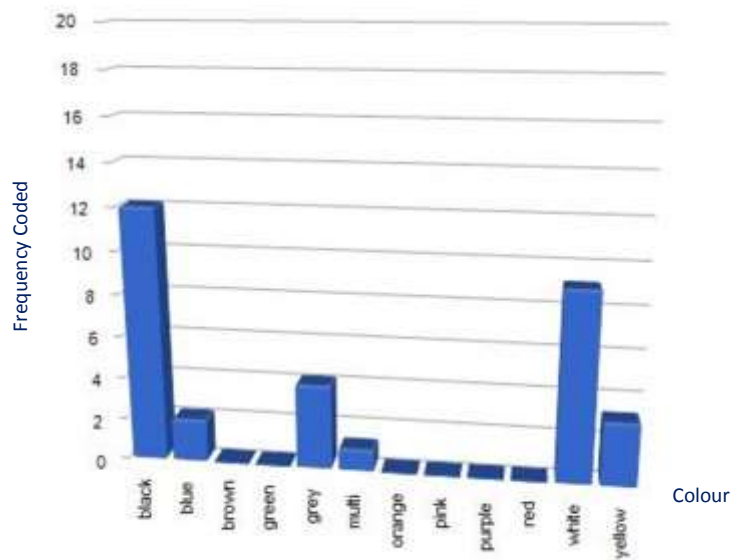


Figure 6.34 Colour frequency analysis – Mary Jane Collage 3B.

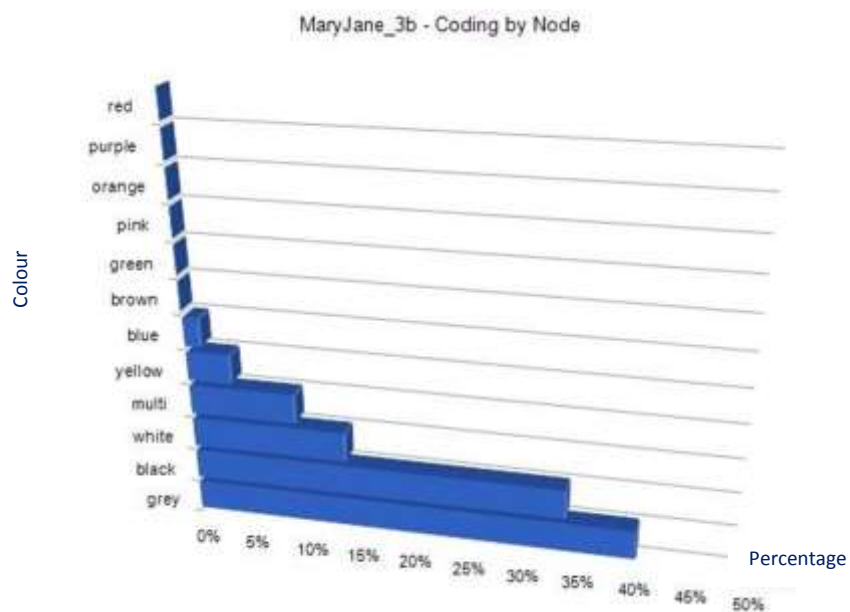


Figure 6.35 Colour percentage coverage analysis – Mary Jane Collage 3B.

The increase in black was connected to the artistic elements and the text that read “Leave the classroom behind”. The dark text signalled mourning and highlights a significant change to Mary Jane’s professional identity. The dark elements flank the image leaving a central line of colour at the heart of the composition.

6.6.2 Mary Jane, Memo 3B

Mary Jane’s concluding memo, reflected on her aspirations. She documented the need for improvement in her practice, both as an artist and teacher and spoke of a desire to engage in “*studying an MA in fine art [...]*”. Mary Jane felt that studying was “*the right thing to do as I feel the need to fully immerse myself in my own practice*”. Mary Jane acknowledged a loss of balance between her artistic and educational roles and felt “*the need to re-engage, re-energize and [is] excited to create a balance where [she] can both teach and learn at the same time*” (Appendix B). This need to “*re-energize*” was not only for the benefit of her well-being but also to help “*share experiences with the pupils*” (Appendix B). The re-energization was portrayed in Collage 3B by the growing organic shapes. Mary Jane saw contemporary art as a way of reconnecting with herself and her students as well as education and art.

6.6.3 Mary Jane 3B

Mary Jane’s responses to 3B demonstrated her desire to evolve as art educator and develop a professional identity that sought balance as an artist/teacher. Reflecting on: the demands of her role, the needs of her students, and her personal requirements as an artist/teacher; Mary Jane discussed pursuing postgraduate studies to re-balance her artistic energy. She identified a need for balance between her artist/teacher identities to: develop her abilities, maintain awareness of contemporary trends, and share experiences with her students. Using text and images of her own work in the collage as well as her memo, Mary Jane clearly stated a need to devote more energy to her artistic endeavours and “*leave the classroom behind*”. This signalled a change in her career and the dynamics of the artist/teacher.



Figure 6.36 – Mary Jane Idexagon - out/side.

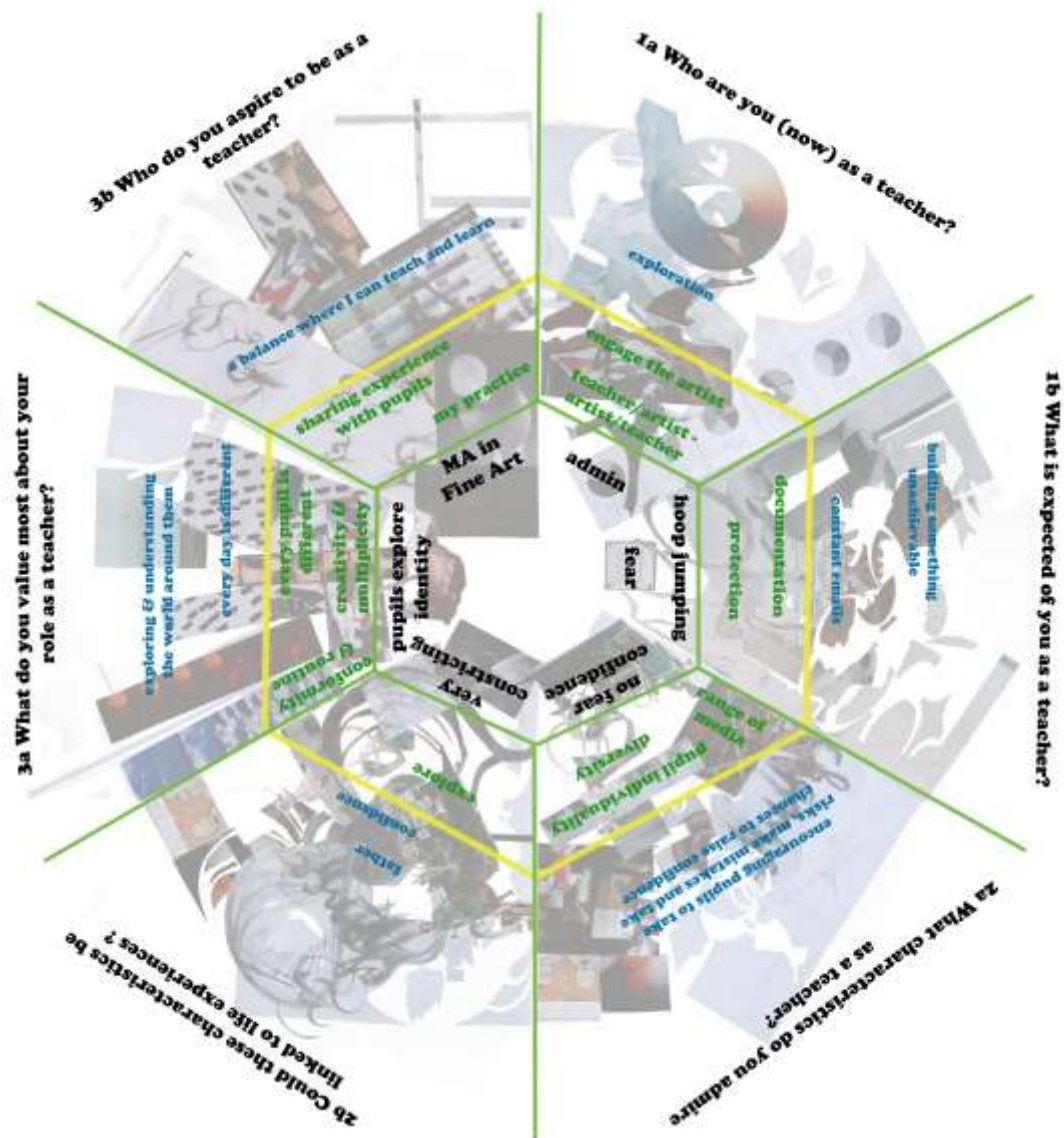


Figure 6.37 – Mary Jane Idexagon - in/side.

6.7 Summary, Mary Jane's Idexagon

Mary Jane's idexagon (Figure 6.36 and 6.37) explored the different roles, responsibilities, and perspectives that she held as an art educator. Figure 6.36 visualised the interaction of her visual responses; while, Figure 6.37 showed the words over the images. The text was selected from the memos and transposed on to the corresponding imagery.

In 1A and 1B, Mary Jane outlined her professional identity as a complex negotiation of different roles and actively described herself as an artist/teacher. She encouraged exploration, creativity and ownership in her pupils while also juggling the administrative demands expected of her role as Head of Art. In her completion questionnaire, Mary Jane saw herself at a *"turning point in [her] teaching career to create more balance and make my artwork take priority in order to help [her] teaching long term"* (Appendix B). This prioritised the artist in favour of the teacher; but did not separate them; they formed different but co-existing identities.

Mary Jane's responses for 2A and 2B revealed her ideals and experiences. She reiterated the need for diversity, individuality and confidence in order to draw out the best in her students. These characteristics aligned with life experiences and desires for freedom, adventure and personal aspiration.

Mary Jane addressed values and her future in segments 3A and 3B. Again, she reasserted the importance of difference, creativity and exploration. However, she identified the need for balance in her career. Mary Jane described her participation in this study as a *"visual appraisal"*, which gave her *"time to reflect upon where I am in my career, what is going well and what is not"* (Appendix B). Completing the tasks, confirmed her aspirations as an artist/teacher, with the artist requiring more attention.

Throughout her responses, Mary Jane expressed her thoughts using metaphor, simplicity and themes linked to her practical work. Relying on intuition she was *"automatically collecting a variety of shapes, textures and colours and knew when [she] had enough"* (Appendix B). As a whole, Mary Jane identified the *"[c]onstricting man made lines but with forceful organic curves over riding"* (Appendix B) as a pushing and pulling between the artist and the educator and part of her existence as an artist/teacher.

Chapter 7

Understandings: Emma

This chapter focuses on Emma, a third participant. Emma is a Subject Leader for Visual Arts and a Lead Practitioner at a secondary school in the South of England. Unlike Mary Jane's secondary school, Emma's school is state funded and relies on annual funding from the government. She teaches art and design to Key Stage 3, 4 and 5; ages 11 to 18. At Key Stages 4 and 5, Emma's students follow the GCSE (ages 14 to 16), GCE Advanced Level courses (ages 16 to 18) and, alternatively, at Key Stage 5 (ages 16 to 18) the Business and Technology Education Council [BTEC] Level 3 National Diploma is offered. BTEC diplomas are a secondary vocational qualification in England, Wales and Northern Ireland. In her late 30s, Emma has been teaching for more than eight years. Emma completed two tasks, four questions, and was unable to complete the third task due to time commitments and workload (Appendix F).

7.1 Emma – 1A – *Who are you (now) as a teacher?*

7.1.1 Emma, Collage 1A

Emma's initial collage (Figure 7.0) focused on her identity as an art educator. Using a series of recognisable images that interact with abstract shapes and colour Emma composed an image with a centralised figure in a landscape surrounded by a series of objects. These objects include: a caricature, other portraits and text. Shapes, mainly rectangular lines, were used to build visual connections between the photographic images as they interacted.

7.1.1.1 Information Value

Centred in the composition (Figure 7.1) is the silhouette of a figure. Carrying their belongings the figure walks through a barren landscape. The androgynous figure walks toward the right of the image, and is equally positioned in both the top (Ideal) and bottom (Real) of the composition but definitively on the right (New) half. The barren landscape occupies the remaining central composition space. The golden-yellow ground glows as if lit by sunlight; however, ominous dark grey clouds fill the sky. A silhouetted mountain range lines the horizon. This landscape inhabits sections of each quadrant and dominates the centre of the collage. The margins of each quadrant provide additional insight.



Figure 7.0 – Emma Collage 1A.



Figure 7.1 – Emma Section 1A.

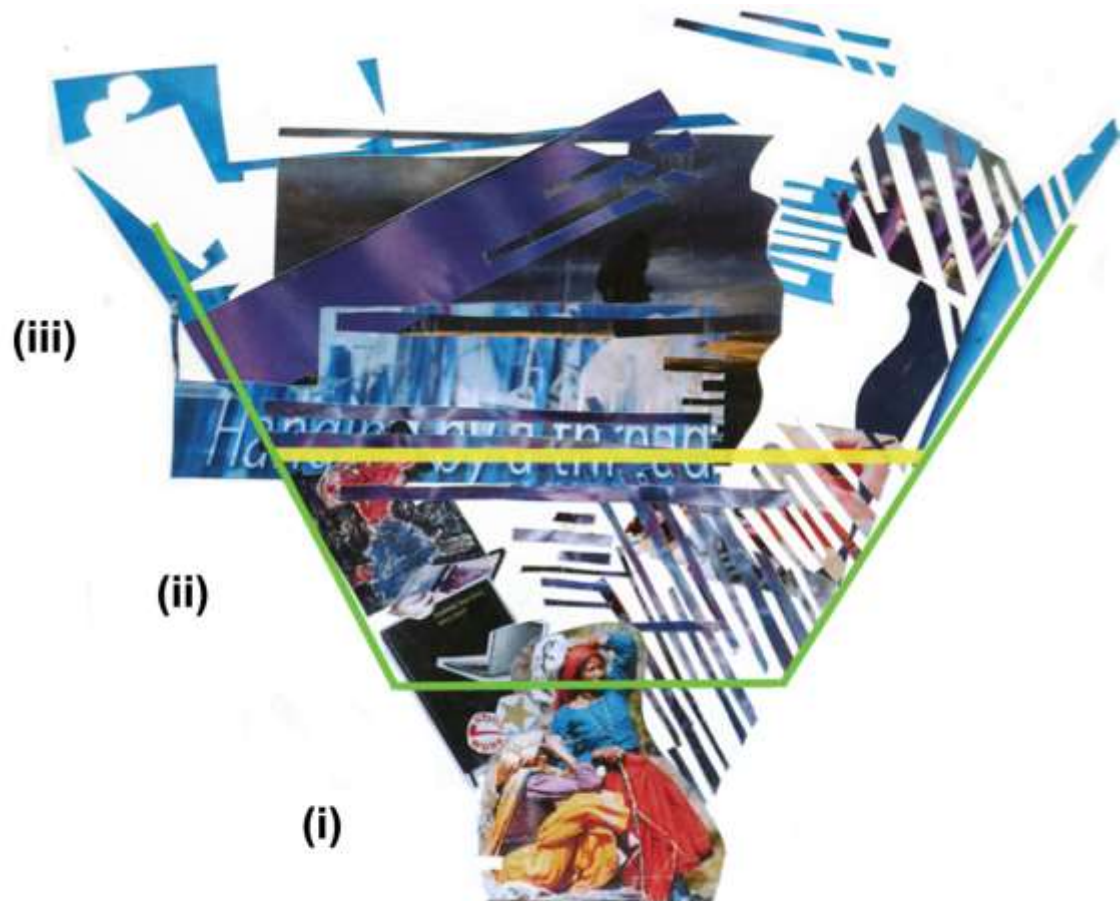


Figure 7.2 –Emma Segment 1A.

- (i) foreground
- (ii) middle ground
- (iii) background

Over the central landscape in the Real-Given, bottom-left, is an image with blue, white and purple abstract shapes with the text “Hanging by a thread”. The text reads left to right with the final four letters “read” crossing the vertical axis in to the Real-New. Above the text is a red-faced male caricature in a blue suit. The caricature frowns and gestures with his arms open to the viewer. Above the caricature, across the horizontal divide, is an open book. The title on the spine of the book reads ‘New Zealand’. A travel book, open but face down on a surface.

The central landscape, the book and the blue background connect the Real-Given and Ideal-Given. Along the edges of the central image the Ideal-Given displays objects associated with planning, organisation, administration and assessment. An open laptop, an academic diary and two stickers are used as visual symbols. Two stickers are stacked on top of each other, one proclaims ‘GOOD WORK’ with a big red tick and the second displays a gold star. The quadrant background depicts both blue and purple grounds.

The background in the Ideal-New contains the remaining purple background along the top; however, it is interrupted by thin blue and purple rectangular lines. On the right margin are three additional images associated with aspects of the art classroom. Two images are associated with materials and processes. First are the purple thread spools and second is a set of four paint tubes and a hand painting with a brush. The tubes declare that they are “new”. Between these images of materials are two students working on a project at a table. Because of the thin purple rectangles it is difficult to tell whether the scene depicts a student and teacher, or two students. However the casual clothing worn by both suggests two students working together.

The Real-New bottom right corner is occupied by the image of two nomadic women. The first woman wearing a blue top and red head scarf is seated on an object to raise her off the ground. The second woman in a bright yellow skirt is seated on the ground. The second woman’s face is concealed by her hand resting on her forehead. Both women are looking to the right, outside, of the composition. As they hold their sticks of wood they are watching and waiting.

The information value in this composition demonstrates a strong central image surrounded by an equal number of images on both the left and right margins; the images are distributed evenly across the quadrants. The text “Hanging by a thread” makes a statement as it pushes forward. The thin rectangular coloured shapes link the different elements drawing together the composition as a whole.

7.1.1.2 Saliency

The saliency and the information values contrast showing contradiction in Emma’s response. The central figure in the barren landscape was assigned less value as it was pushed in to the background by the saliency analysis (Figure 7.2). The two nomadic women, the stickers and the abstract shapes held greater saliency. The abstract thin rectangular purple shapes had a similar level of saliency to the stickers and the nomadic women as they appeared in the foreground of the collage. Aside from the foreground images, all the other elements: text, caricature, book, computer, diary, materials and students occupied the middle ground. Although the information value and saliency disagree with regards to value, both the figure and the nomadic women signalled the importance of travel, movement and adventure.

7.1.1.3 Framing

In line with the information value, the framing highlighted one main image framed by a series of smaller images (Figure 7.3). The blue and purple background colours helped to reinforce the framing of the central image and connected the smaller images together. The images on the left side provided insight in to Emma’s characteristics; however, they displayed limited movement, unlike the imagery on the right side of the vertical axis. The silhouetted figure and nomadic women had their bodies and gazes turned toward the right side of the image, focused beyond the border of the collage.

7.1.1.4 Colour

In her first collage Emma’s colour palette was restricted to six main colours: blue, purple, grey, black, yellow and red. This was highlighted by both the frequency and the percentage coverage charts illustrated in Figure 7.4 and



Figure 7.3 – Framing – Emma Collage 1A.

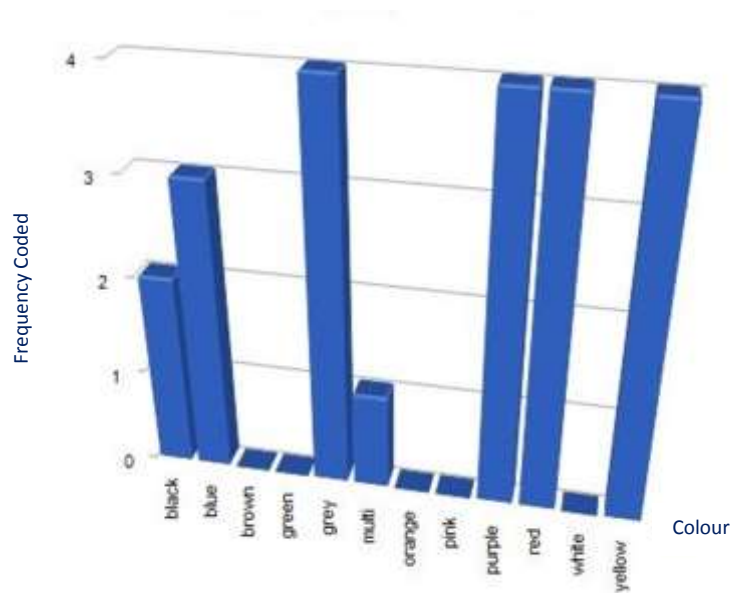


Figure 7.4 Colour frequency analysis – Emma Collage 1A.

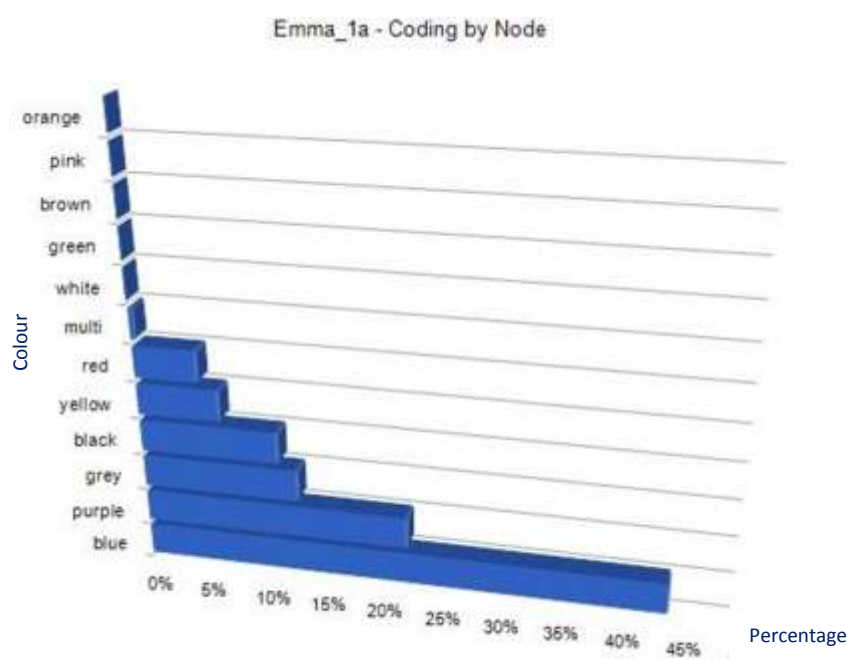


Figure 7.5 Colour percentage coverage analysis - Emma Collage 1A.

Figure 7.5. Although four of the main colours appeared equally in frequency blue is the most dominant colour with 44.94% percentage coverage. Blue was followed by purple with 23.18% and then grey (13.74%) and black (12.16%) had a similar level of coverage. Each of the remaining colours occupied less than 10% coverage of Collage 1A.

7.1.2 Emma, Memo 1A

In Memo 1A (Appendix C) Emma explained how her identity had changed “*drastically*” since the start of her career. Emma identified how her artistic aspirations alongside the creativity of others had “*become overwhelmed by bureaucracy and paperwork as [she] spends more time working with a computer screen and [her] planner then with artistic materials and ideas*” (Appendix C). Emma acknowledged her inclusion of a computer, planner and the red-faced caricature as symbols of the bureaucratic burdens that existed as an educator. On the Ideal side of the composition, aligned with the information value analysis, was the hand painting with paint tubes and sewing threads interrupted by the rectangular stripes. Emma recognised these images as

symbolic of “*the loss of my identity as an artist is shown through the obscured images of art materials*” (Appendix C). Finally, Emma provided insight in to the isolated figure in the landscape as she described how political decisions surrounding the cuts in art education had led to an increased sense of isolation, she noted,

[s]uch evisceration of the arts resonates with my own experience as the range of art subjects offered and number of students taking the visual arts has steadily declined since the induction of the English Baccalaureate measure. Such isolation from the main emphasis of education is further suggested by the focal point of my collage, which is centred around a barren landscape with an isolated figure. (Appendix C)

As a whole, Memo 1A reaffirmed themes highlighted by the visual representation and provided clarification of Emma’s response to the question.

7.1.3 Emma 1A

In Collage 1A the marginal images supported the dominant image of an isolated figure walking through a barren landscape. This central image and Memo 1A both described Emma’s isolation. The use of cool colours (blues and purples) reinforced this sombreness. Emma attributed this isolation to government changes that were causing a decline in secondary enrolment in the arts. Collage 1A also depicted two nomadic women. These women looking forward, out of the composition, signalled movement and adaptation, both qualities more closely aligned with the artist activist who was concerned by the cuts to arts education.

7.2 Emma – 1B – *What is expected of you as a teacher?*

7.2.1 Emma, Collage 1B

Emma’s Collage 1B (Figure 7.6) maintained a visual connection to Collage 1A using colour and structure; however, the imagery is less recognisable. Emma used colour and shape to present her response through abstraction. Breaking away from traditional collage materials Emma introduced translucent layers as well as embroidery.

7.2.1.1 Information Value

In Collage 1B, Emma (Figure 7.6) maintained a border around the outside of the composition by using embroidered lines. Reworking Collage 1A, Collage 1B layered over the central image and used text as the central focus. While the



Figure 7.6 – Emma Collage 1B.

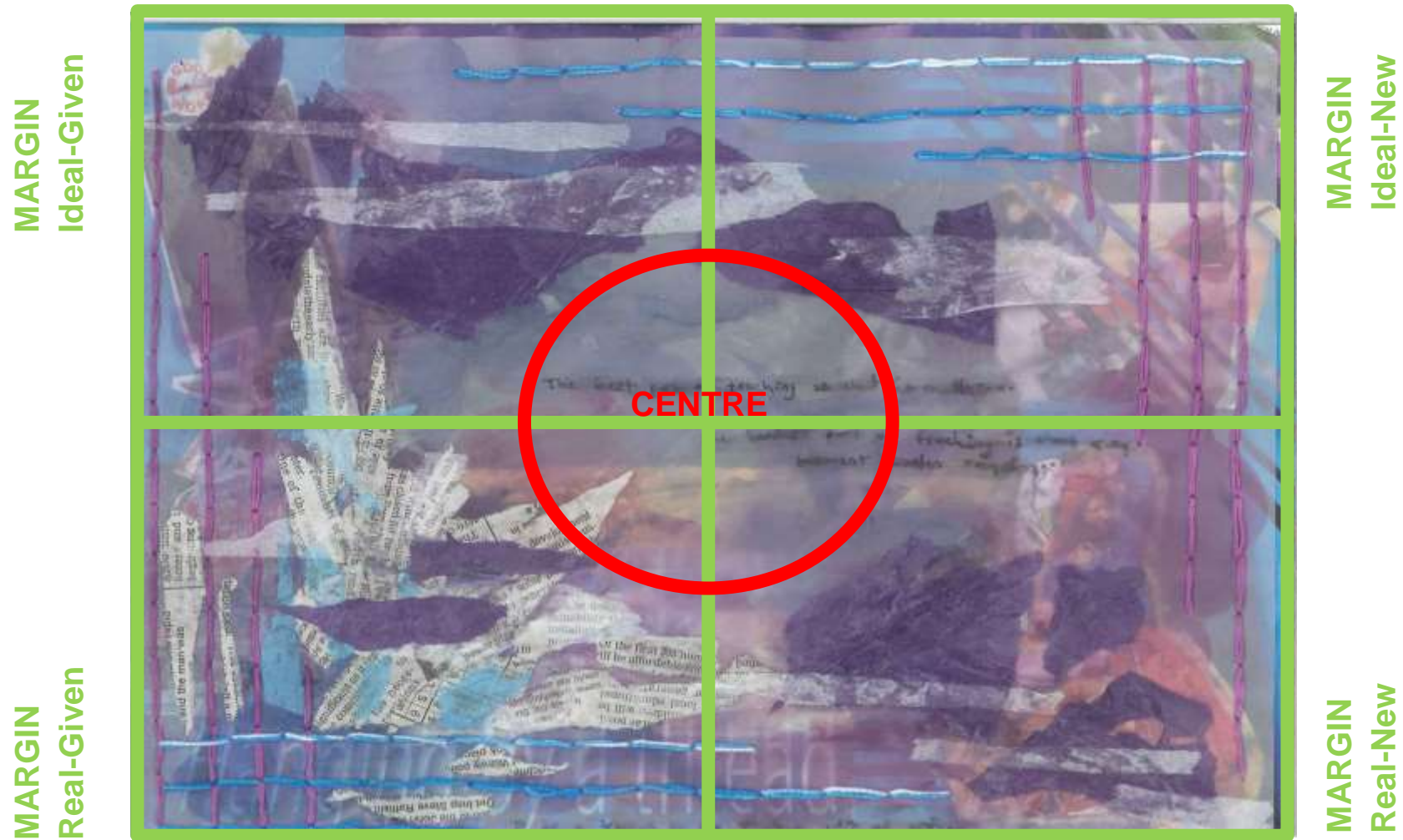


Figure 7.7 – Emma Section 1B.

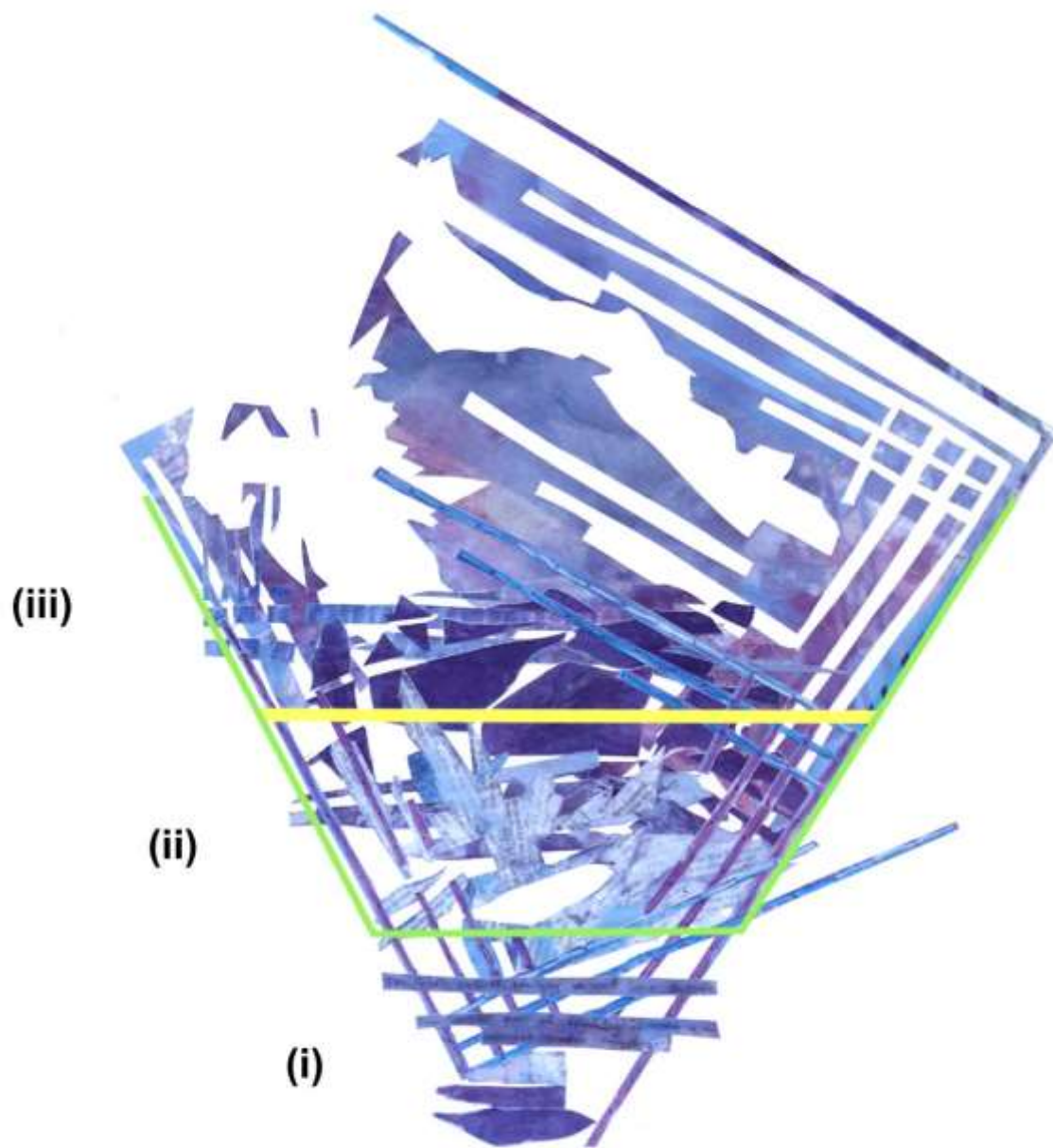


Figure 7.8 –Emma Segment 1B.

- (i) foreground
- (ii) middle ground
- (iii) background

overall composition was created using abstract shapes and colour, the text provided direct connections with Emma's thoughts and her response to the question.

The central section (Figure 7.7) of Collage 1B's composition is occupied by layers of colour softly merging through the process of collage. Just above the horizontal axis is a section of text that reads "*The best part of teaching is that ...*". Along the horizontal axis is another start to a sentence that states "*The hardest part ...*". These two statements acknowledge both positive and negative aspects of Emma's role and the expectations that were placed on her as an art educator. On the bottom left border of the central circle a small triangle of white torn paper breaks through. This creates a connection with the Real-Given quadrant.

The Real-Given includes a series of torn pieces of paper, from newspaper or magazines. These torn pieces contain excerpts of text that link to news and games. For example some text reads: "*Of the first 393 homes, will be affordable,*" "*Det Insp Steve Raffield,*" and "*significant as it rep ... commitment.*" Gridded numbers, like the answers to a sudoku puzzle, also appear amongst the torn fragments. Layered over these fragments is blue and purple torn tissue paper. The blue tissue paper is placed vertically while the two larger purple tissue paper pieces move horizontally across the excerpts of text. An additional border is created along the edges of this quadrant using embroidered lines. In total there are three horizontal lines running along the bottom in blue and white, and four purple vertical lines descending lengthwise along the left border of the collage. Reminiscent of equally spaced columns and rows, the lines formulate a grid of six squares in the corner. Underneath the embroidery and tissue paper the red faced caricature, book and text from Collage 1A are faintly visible. One final element in this quadrant is a new piece of text running along the bottom that begins "*To be a teacher is my ...*".

Both the embroidery and the torn papers bridge the two left quadrants. The embroidered lines extend from the Real-Given to continue the border in the Ideal-Given. In the Ideal-Given the computer and academic diary are still visible, but are pushed to the middle ground by the transparent layers. The two stickers retain a presence in the upper left corner but are veiled by white tissue

paper. The majority of the Ideal-Given is composed of four large pieces of purple tissue paper overlaid with two white pieces of horizontal tissue paper. The top right border is encased by blue embroidered lines that cross the vertical axis in to the Ideal-New.

The Ideal-New reveals another set of embroidered lines mimicking those in the bottom left corner, diagonally opposite. The lines are similarly arranged: three blue and white horizontal lines, four vertical purple lines and a six square grid. Similar to the previous quadrants, layers of tissue paper disrupt the images from Collage 1A; although aspects of the sewing spools, hand painting and students are still visible under the layers. The text completes the central sentence that started "*The best part of teaching is that*" by adding "*it matters*".

In the Real-New, the techniques and structure of the collage are similar. Layers are used to conceal elements of Collage 1A with one of the nomadic women disappearing behind pieces of purple tissue paper. The second nomadic woman remains visible behind a layer of white tracing paper and is framed by text and purple embroidered lines. The text in this quadrant completes the sentence that started "*The hardest part ..*" and proclaims "*... of teaching is that every moment matters everyday*." Located on the horizontal axis this sentence contrasts with the sentence in the Ideal-New, see previous paragraph. A second sentence "*To be a teacher is my ...*", started in the Real-Given, is completed in the Real-New reading "*... greatest work of art*."

The use of tissue and tracing paper in Collage 1B creates a softer impression where colours flow fluidly into one another blurring the boundaries between image, colour and text. The colour, form and shape are then punctuated by elements of text to identify key thoughts. The abstract image is also reminiscent of a landscape, furthering connotations of adventure and journey.

7.2.1.2 Salience

In agreement with the information values, the salience for Collage 1B (Figure 7.8) highlighted the embroidery and written sentences as foreground features. The embroidery, written words and a couple pieces of purple tissue paper were the foreground elements that held the highest salience. Secondary were the torn newspaper shards in the lower left of the composition. This torn printed paper occupied the middle ground alongside the white and purple pieces of

tissue paper found throughout the composition. The images from Collage 1A were pushed in to the background by the foreground and the middle ground layers, assigning less value to the recognisable imagery and more value to the abstract forms.

7.2.1.3 Framing

Collage 1B maintained similar framing to Collage 1A with a strong border framing an internal focus. However, the symmetry of the framing was changed. The internal frame was shifted to the right and elongated creating a narrow rectangle for the written sentences (Figure 7.9). The triangle shaped by the white paper grounded the composition.

Diagonal vectors were created by the repetition of materials, colours and shapes. The vectors crossed over the central rectangle, containing the written text, reasserting the importance of the sentences within the composition.

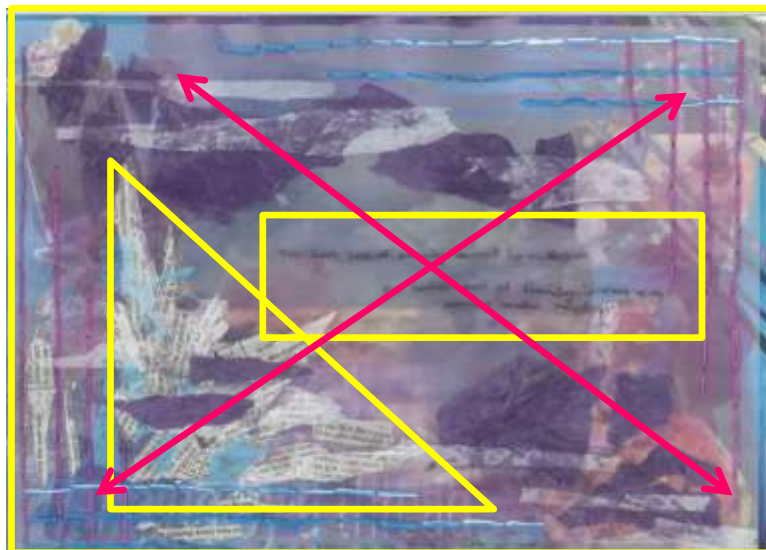


Figure 7.9 – Framing – Emma Collage 1B.

7.2.1.4 Colour

Further restrictions to Emma's palette were shown in Collage 1B. Colours were reduced to three main colours: purple, blue and white. Purple was the dominant colour displaying 50.59% coverage. This was almost double the amount of other colours with blue and white accounting for 25.99% and 23.44% respectively (Figure 7.11). Although the frequency of the purple appeared lower (Figure 7.10) the size of the shapes and spaces accounted for higher percentage coverage. Blue was coded more frequently, however, the size of the elements were smaller.

Collage 1B's palette remained dominantly cool, with subtle punctuations of red and yellow. Using translucent layers, Emma distanced the characteristics of her identity established in Collage 1A and denoted increasingly complex expectations.

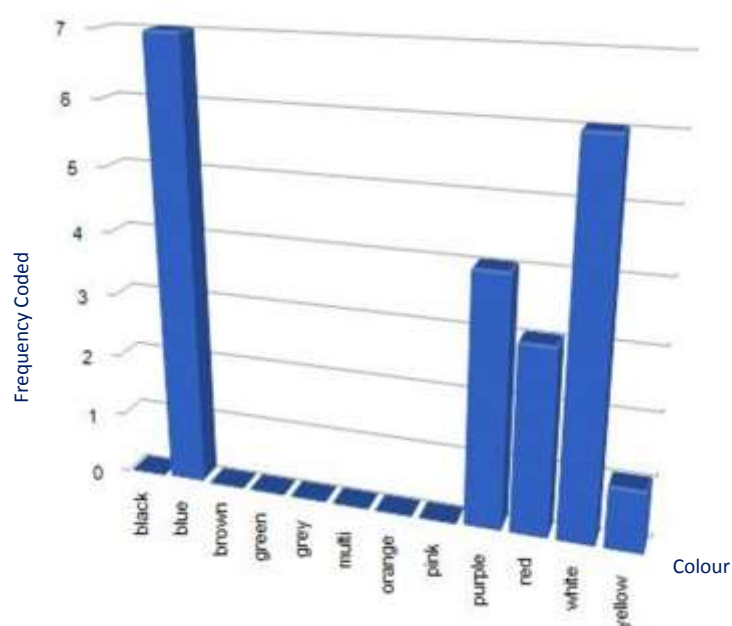


Figure 7.10 Colour frequency analysis – Emma Collage 1B.

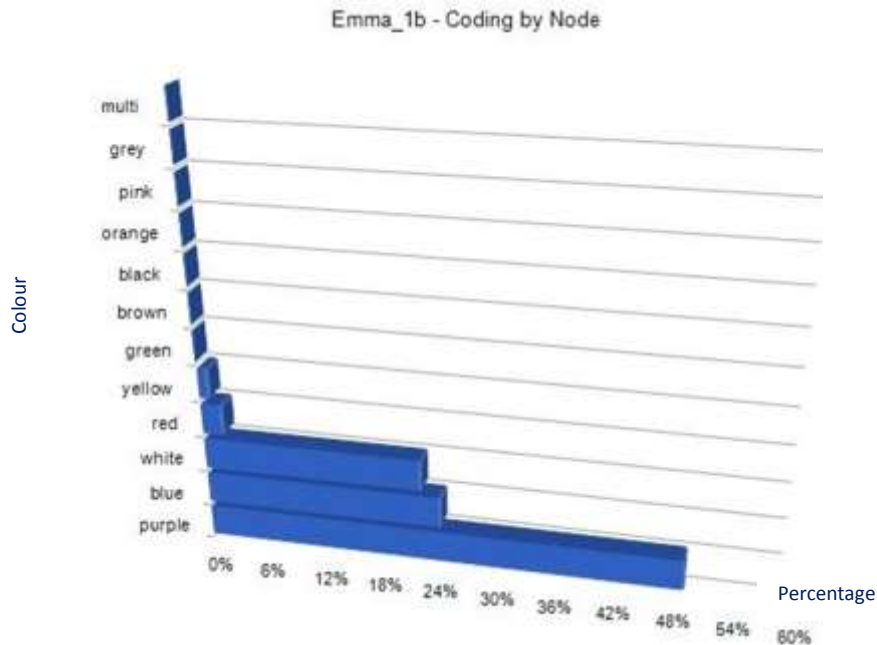


Figure 7.11 Colour percentage coverage analysis – Emma Collage 1B.

7.2.2 Emma, Memo 1B

In Memo 1B (Appendix C), Emma provided clarification of her visual intentions and her process, materials and actions. Emma explained her use of layers as a symbol of the complexity of her identity when noting how she aimed “*to express the multifaceted layers of a teacher*” (Appendix C). Layering was physically developed through her choice of materials, translucent papers, and colour overlays. This technique allowed colours to merge together and presented a unified but complex image. Emma described that,

[b]y working into tracing paper and overlaying this on top of my original collage, I demonstrate not only the disparity between my identity as a teacher and what is expected of me but also the balance of these different directions in which our profession is pulled. (Appendix C)

Her artistic use of embroidered lines was also addressed in Memo 1B explaining how they represented,

statistical expectations and are reminiscent of data analysis graphs, with their incremental increase representing the ever increasing drive to raise achievement and push students to attain higher grades. (Appendix C)

Additional expectations were clarified in Memo 1B by highlighting the use of torn printed paper as a connection to literacy and numeracy demands throughout education. Emma acknowledged literacy and numeracy as positive feature of education; however, explained how this emphasis “*sometimes becomes overbearing and chaotic as we try to balance these areas with artistic progress and curriculum expectations*” (Appendix C).

Emma’s memo concluded by addressing the written text as signs of idealism. The three sentences were described by Emma as two quotes, “*both blurred as I try to balance my idealisms with reality*” (Appendix C).

Memo 1B addressed the key points of Emma’s response by identifying connections with achievement, statistics as well as literacy and numeracy. However, the overarching theme was a struggle to balance her ideals with the real demands of her environment. This was emphasised by her repeated use of the word ‘*balance*’ (Appendix C).

7.2.3 Emma 1B

Although less figurative, Collage 1B portrayed expectations that involve complex layering (materials) and subtle shifts (colour). Emma detailed increasing demands for statistical analysis (graphs) related to achievement and increasing attainment. In Memo 1B, Emma’s demands were associated with literacy and numeracy in all subjects. Emma was expected to balance these school initiatives with her subject content, creating further complexities in curriculum design.

Emma also outlined the challenges of educators using quotations that expressed the pressures of teaching, because “*it matters [...] every moment matters*” (Appendix C). Both collages and memos demonstrated Emma’s pride and recognised her identity as a teacher as her “*greatest work of art*”. One nomadic woman remained, representative of her artistic identity, surviving amidst increased complexity and bureaucracy.



Figure 7.12 – Emma Collage 2A.



Figure 7.13 – Emma Section 2A.

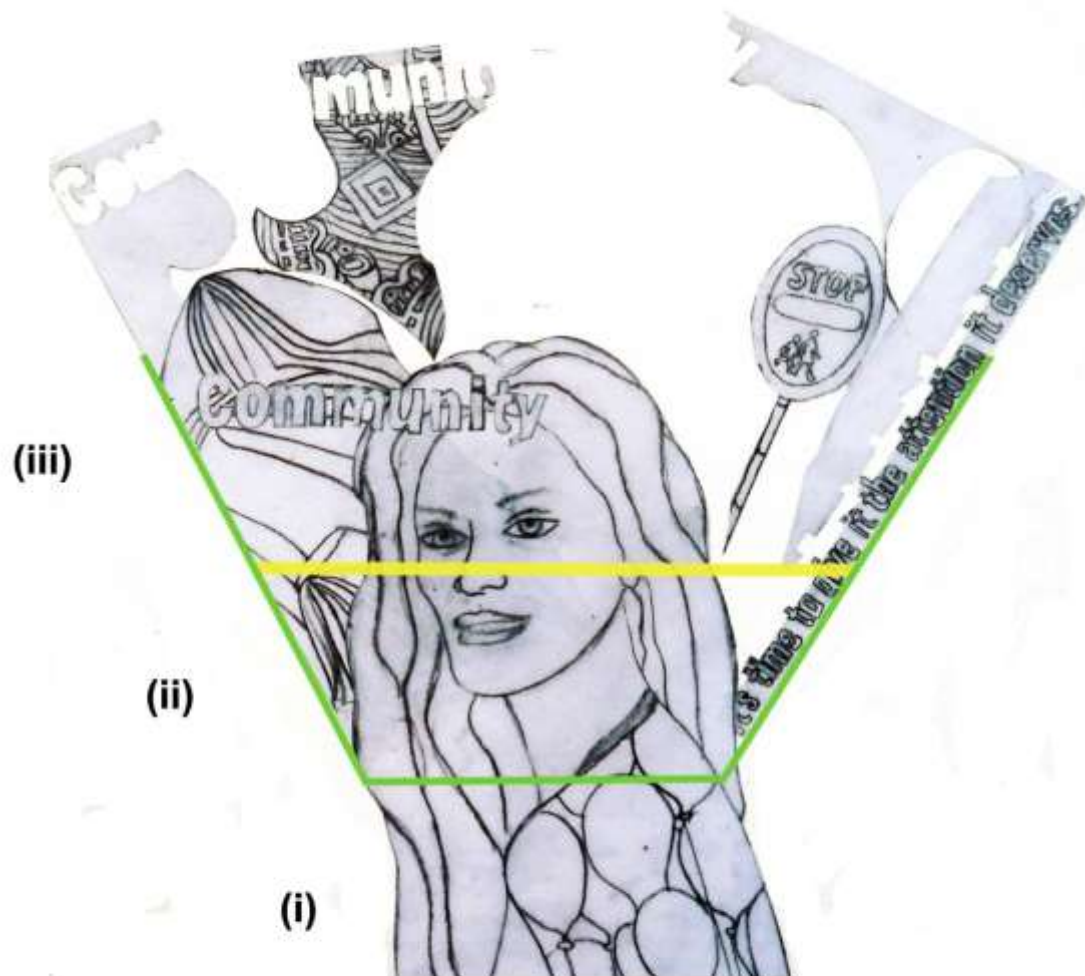


Figure 7.14 –Emma Segment 2A.

- (i) foreground
- (ii) middle ground
- (iii) background

7.3 Emma – 2A – *What characteristics do you admire about yourself as a teacher?*

7.3.1 Emma, Collage 2A

As an alternative to the conventional interpretation of a collage, Emma's response brought together images, patterns and text by using tracing paper and drawing to collage together a composition (Figure 7.12). The main female portrait gazes out from the middle of the image to capture the viewer's attention. This response was based on contour lines and lacks colour.

7.3.1.1 Information Value

The portrait is used as the central focus of the composition (see Figure 7.13). Although the shoulder and neck of the portrait are positioned to the bottom right (Real-New), the face is located centrally with the gaze looking to the left of the image. Using the gaze initiates a connection with the viewer and asserts the dominance of the solitary figure. Centrally positioned the mouth is slightly open, as if the figure is speaking or engaging in conversation. This depiction also signalled the importance of voice.

The margins are used to surround the portrait with different elements. The first of these elements fills the Real-Given. First appearing as a pattern of curved lines, upon closer inspection the lines appear to converge like turning pages of books. The flowing lines were reminiscent of Collage 1B's layering and reconnected with a complex multiplicity.

The book pages cross in to the Ideal-Given, and are linked to a second pattern of geometric shapes. Diamond shapes are surrounded by stripes and circles. The word 'Community' appears in a bold font, placed like a title at the top of the quadrant. This word made an overt statement about Emma's admiration for her connections with community.

The Ideal-New is dominated by the stop sign. A circular lollipop sign with 'STOP' written on the top half of the circle is associated with a school crossing. The sign is significantly smaller than the female portrait and, as such, falls in to the background. The sign highlighted Emma's admiration for a student-centred approach; although, locating the sign in the Ideal-New aligned the approach

with her ideals. The final element in this quadrant is the end of a sentence reading "... attention it deserves."

The full sentence runs vertically up the right border. The start of this sentence is found in the Real-New quadrant. In full the sentence states "It's time to give it the attention it deserves." The 'it' in this sentence refers to the arts and arts education (Appendix C). The Real-New also contains the neck and shoulders of the portrait. The shirt covering the shoulders of the female figure is patterned with a series of balloons. The meaning of the sentence and the balloons will be explored further on.

The composition's information value displayed a female portrait surrounded by abstract patterning that is formed of both organic and geometric shapes. The text used to support the borders of the composition was bold and made two direct statements associated with Emma's admiration for community and the arts.

7.3.1.2 Saliency

The saliency of Emma's Collage 2A (Figure 7.14) reinforced the points highlighted by the information value analysis. The female figure took up a large portion, approximately 50%, of the overall composition and was positioned in the foreground of the image. This established the portrait as a dominant part of the response. Secondary to the portrait, in the middle ground of the image, was the text. Both texts appeared behind the female figure but also visually connected with the portrait by touching the hair and the back. The elements with the least saliency were the patterns and the stop sign in the background.

7.3.1.3 Framing

The framing, like the information value and saliency, highlighted the importance of the portrait and her gaze (pink arrow) signalled a vector breaking through the left border (Figure 7.15). This gaze could have been a connection to the viewer but it could have also been a connection to the outside 'community'. The female was portrayed looking back (left), as opposed to the figures in Collage 1A that were looking forward (right). If the portrait was a representation of self, Emma depicted herself looking to the past and present for a response. The words also moved the viewer around the image reading from the top left

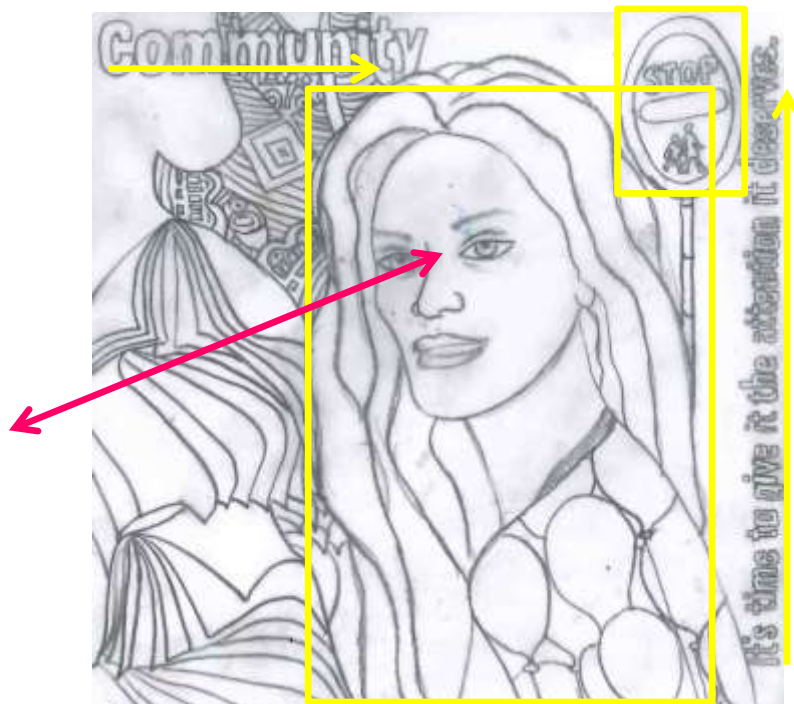


Figure 7.15 – Framing – Emma Collage 2A.

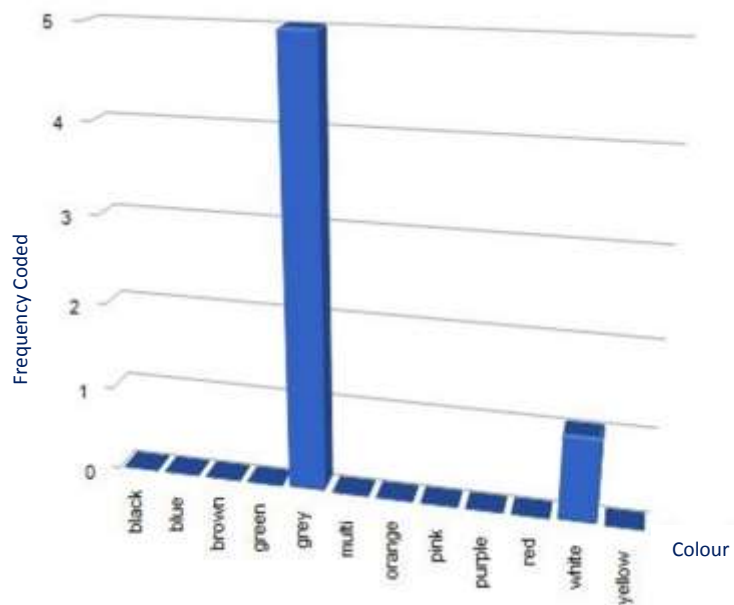


Figure 7.16 Colour frequency analysis – Emma Collage 2A.

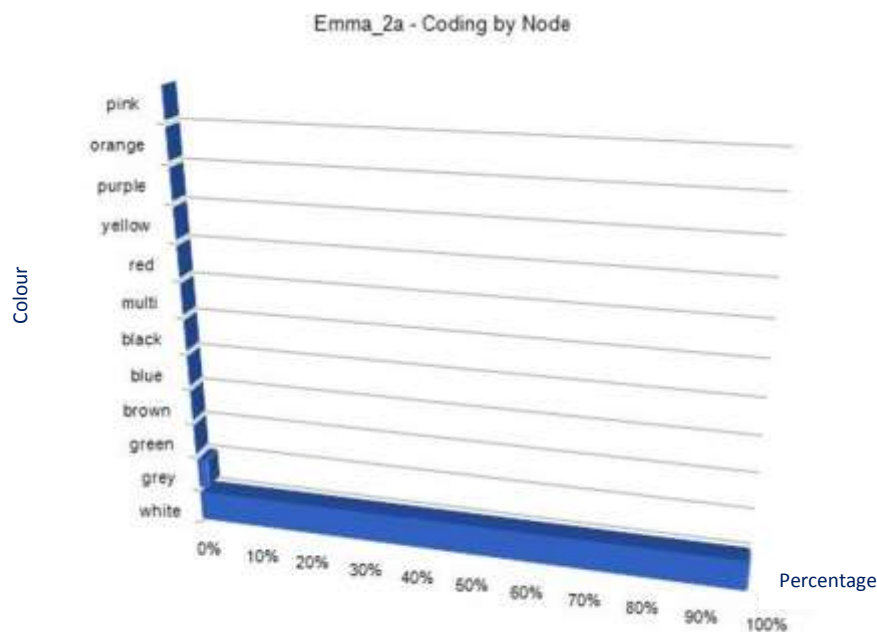


Figure 7.17 Colour percentage coverage analysis – Emma Collage 2A.

through the figure and then up from the bottom right to end at the stop sign. Despite the limited number of elements, the composition remained active due to the careful placement of elements in relation to the portrait.

7.3.1.4 Colour

Unlike Emma's other collages, Collage 2A lacked colour. This minimal monochromatic approach placed all the emphasis on the imagery. However, since her previous collages were colourful, colour was also conspicuous by its absence. White was dominant with virtually 100% coverage (Figure 7.17). The only interruption to the white was the grey drawn lines and a small area of shading around the collar of the shirt, these were accounted for in the frequency analysis (Figure 7.16). The lack of colour was curious and emphasized the importance of the drawn line. White was a reflection of all colour, an absence of colour and so the focus remained on the structure. The strength of the line conveyed meaning. Colour was not needed to create a series of different structures; the purity of line built the image and represented the response.

The lack of colour also provided neutrality in Emma's response. She was not portraying the cool colours of her previous collages nor was she emblazoning her portrait with warm colours to denote excitement and passion. Her response was colourless and neutral.

7.3.2 Emma, Memo 2A

Memo 2A (Appendix C) outlined the process Emma used to draw her collage as well as the symbolism of each element. Emma clarified how by tracing "*images and typography from magazines and newspapers*," she illustrated the characteristics she admired in herself.

Emma reinforces the importance of the central figure by addressing this element first. She described the figure as,

a strong, independent female who has an air of confidence, representing my ambition as I strive to develop my role within the school, attaining a head of department role within my first 3 years of teaching. (Appendix C)

The use of line and the confidence of the portrait's outward looking gaze supported the visualisation of these characteristics.

Secondly Emma addressed the text. The word 'Community' was used as an acknowledgement of her ability to "*establish links with the local community and external arts institutions in order to give my students' the best possible experiences*" (Appendix C). Emma discussed extending her students' experiences beyond the classroom to make connections with their local environment. The patterning and sentence denoted Emma's admiration for her "*meticulous attention detail, [...] portrayed by the detailed patterns on the left, but also my passion to raise the profile of the arts in education*" (Appendix C).

Finally, Emma signalled her admiration for her pastoral care and her desire to encourage success in her students. These comments explained how the stop sign and balloons symbolised the "*guidance and protection of my students as I help them achieve their goals, lifting them to their potential like the drawing of balloons on the woman's blouse*" (Appendix C).

The compositional analysis of Collage 2A and Memo 2A combined to clarify Emma's admiration for her own strength, confidence and success. She also

had pride in her passionate approach to engaging students and the community. Success was achieved by both teacher and students by focusing on the detail.

7.3.3 Emma 2A

Collage and Memo 2A detailed how Emma admired her confidence, ambition, strength and independence as a teacher. The female portrait displayed these traits using the solidity of line while being supported by different elements.

Memo 2A also clarified Emma's student-centred approach and connections with the community as other admirable characteristics.

7.4 Emma - 2B – *Could these characteristics be linked to life experiences?*

7.4.1 Emma, Collage 2B

Emma's final visual response was Collage 2B (Figure 7.18). Collage 2B was a reworking of Collage 2A. However, it remained identical in composition and was altered using colour.

7.4.1.1 Information Value

The information value analysis for Collage 2B (Figure 7.19) was identical to Collage 2A. The portrait's face remained at the centre of the composition with the Real-Given and Ideal-Given, left, of the composition being occupied by the same patterns. Because of the colour, the lower pattern no longer appears as book pages because the shapes are filled randomly with solid colour and rose imagery in various shades of red, pink and purple. The additional patterning (roses) demonstrates repetition and animates the left quadrants. The upper geometric pattern, now coloured in purple, yellow and turquoise, and the lower pattern draw the focus away from the New to the Given.

On the right the imagery remains the same; however, the sentence has changed and now reads "It's STARTING to get the attention it deserves". The text accentuates 'starting', a replacement for 'time' in Collage 2A, by using capital letters.



Figure 7.18 – Emma Collage 2B.

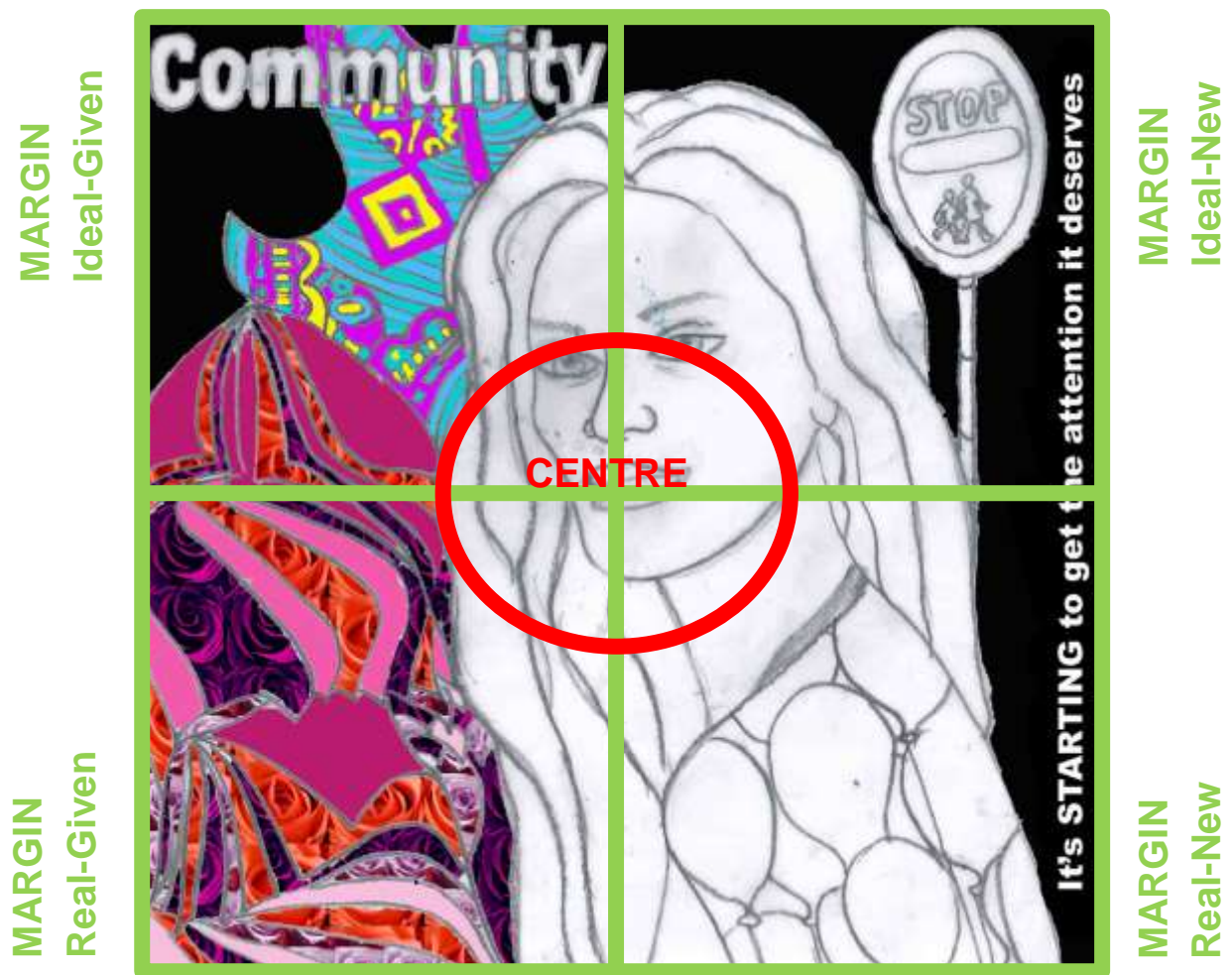


Figure 7.19 – Emma Section 2B.



Figure 7.20 –Emma Segment 2B.

- (i) foreground
- (ii) middle ground
- (iii) background

7.4.1.2 Saliency

The saliency also remained similar to Collage 2A (Figure 7.20). The difference in colour did not affect the saliency; but the use of the colour with a colourless portrait accentuated the portrait's foreground position. The black background added depth to the composition by visually manipulating the distance between the background and the foreground. Therefore, the addition of colour around the portrait emphasized her importance.

7.4.1.3 Framing

The framing and vectors of Collage 2B did not differ from the analysis of Collage 2A. The portrait remained the dominant subject and her gaze continued to acknowledge the viewer and/or the community. The text activated the viewer to read the composition from the top left, through the figure and back up to the stop sign (Figure 7.21). The information value, the saliency and the framing remained the same; it was the colour that played the main role in differentiating Collage 2A and 2B.



Figure 7.21 – Framing – Emma Collage 2B.

7.4.1.4 Colour

The colour analysis of Collage 2B with reference to both frequency and percentage coverage demonstrated a familiar palette. Red and purple appeared more prominent than previous collages but they still represent less than 10% each in the overall coverage. White and black dominated the composition. Not only were they repeatedly coded but also represented 50.43% and 24.46% (Figure 7.23) of the coverage. White and black occupied nearly three quarters, 74.89%, of the composition. The colour in Collage 2B played a major role in Emma's response and was addressed in Memo 2B.

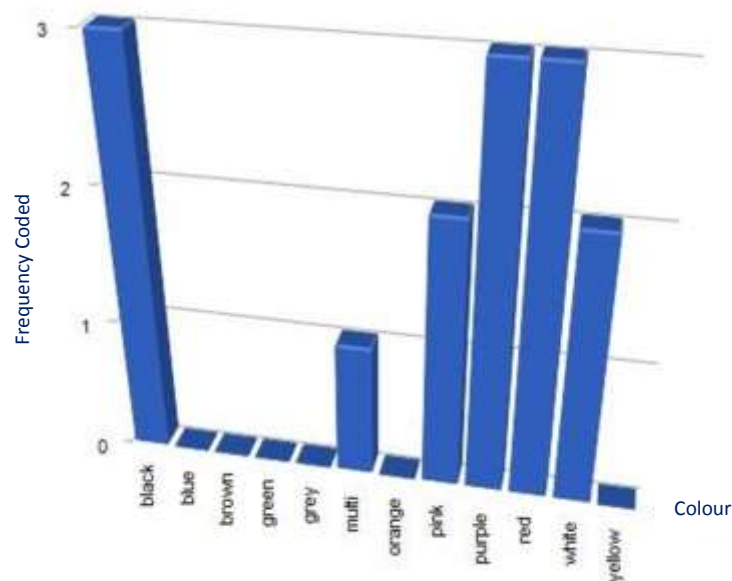


Figure 7.22 Colour frequency analysis – Emma Collage 2B.

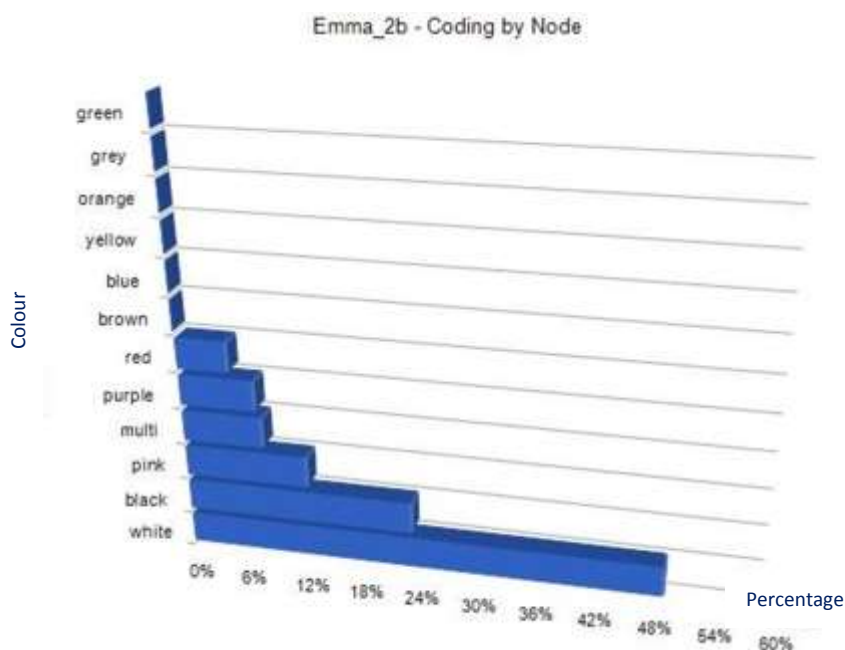


Figure 7.23 Colour percentage coverage analysis – Emma Collage 2B.

7.4.2 Emma, Memo 2B

In Memo 2B (Appendix C) Emma outlined her use of digital software to add colour to Collage 2A. With computer generated colours, Emma was able to “*create contrast [that] emphasizes the use of pattern and further complements the strong figure in the center*” (Appendix C). She attributed this characteristic of strength to her childhood where she worked “*to overcome the socio-economic situation [her] family was in, using education as the impetus for success and progress personally and professionally*” (Appendix C). Emma acknowledged that in thinking of education as a source of independence she was inspired “*to work in a similarly deprived area to help improve students’ life chances through their education*”. This aligned with Emma’s lack of colour in Collage 2A and use of colour in Collage 2B. Colour was used to symbolise the success and freedom attained through education.

Emma’s response also addressed a desire to encourage growth in her students. Emma detailed how the “*flowers further emphasizes my role to help my students grow and reach their potential, a link to my own growth and development throughout life*” (Appendix C). Emma’s memo clarified how her

own experiences in school formed her identity as a teacher by identifying positive attributes from her past, such as: strength, independence and growth.

To end, Emma referred once again to the government curriculum changes by noting the importance of the arts as part of a holistic approach to education. Emma believed schools should promote “*more subject areas rather than a narrow view of education*” (Appendix C). This aspect of Memo 2B addressed the present and future efforts that were continuing to influence the development of Emma’s professional identity as she strove to attain recognition for the arts.

7.4.3 Emma 2B

Collage 2B was created by digitally enhancing Collage 2A and explored how Emma’s characteristics were influenced by her life experiences. She disclosed how the development of her professional identity was influenced by her own sense of growth, as gained through education. Emma attributed her independence and strength, as highlighted by Collage 2A, to her vision of “*education as the impetus for success*” (Appendix C).

7.5 Summary, Emma’s Idexagon

Emma’s idexagon (Figure 7.24 and 7.25) expressed the need for balance as an artist and educator while also identifying the importance of the students in the development of her identities. Figure 7.24 demonstrated the repetition of imagery as well as the concentration on line (1A, 1B) and the female subject (2A, 2B). Integrating the words (Figure 7.25) reinforced Emma’s personal characteristics and her student-centred approach.

1A and 1B portrayed both Emma’s artistic and educational identities by reflecting on internal and external aspects of her practice as an art educator. In 1A Emma identified the need for strength as she endured isolation due to becoming “*overwhelmed by bureaucracy*” (Appendix C). Emma highlighted difficulties balancing her artistic ideals with her role as educator. This resulted in a loss of the artist (the nomad) in favour of the administrator (the bureaucrat). Her reworking, 1B, demonstrated increasing bureaucratic demands based on achievement, literacy and numeracy. Emma expressed concern over the bureaucratisation and the evisceration of arts education nationally.

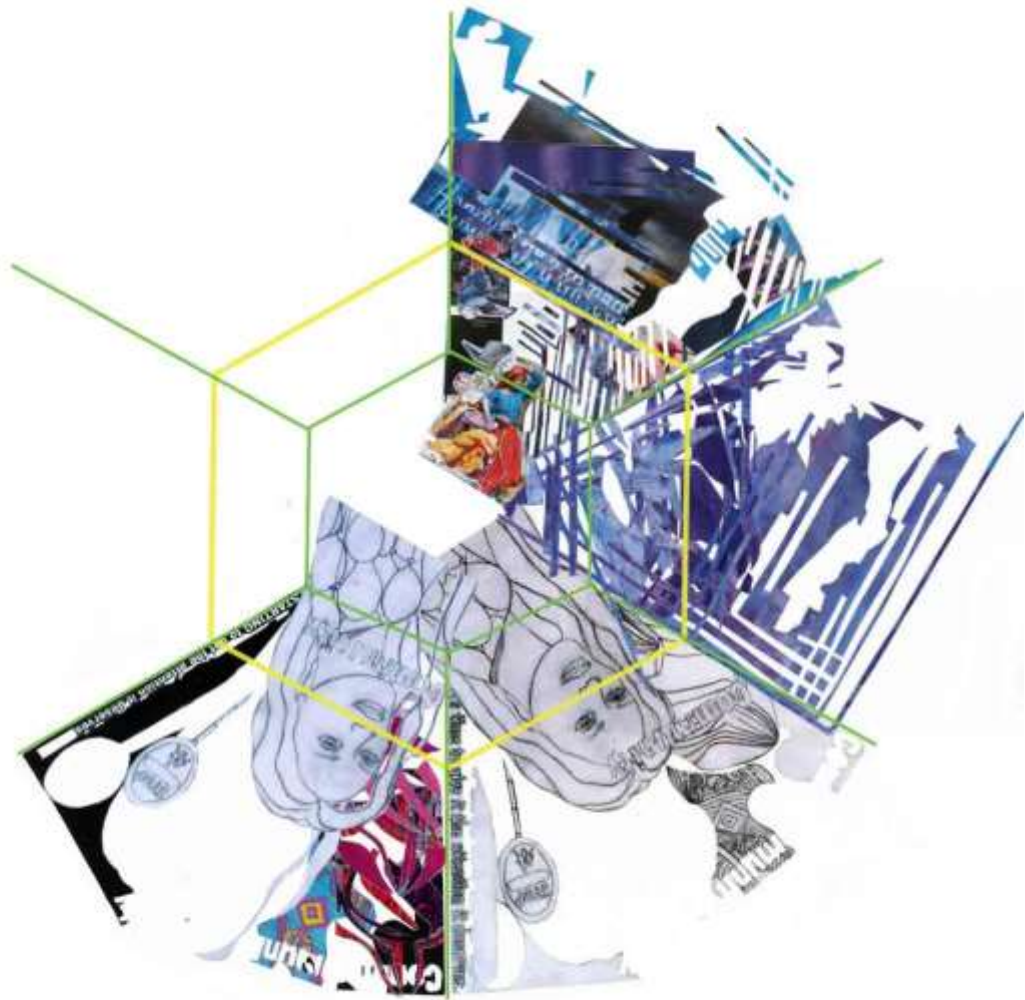


Figure 7.24 – Emma Idexagon - in/side.

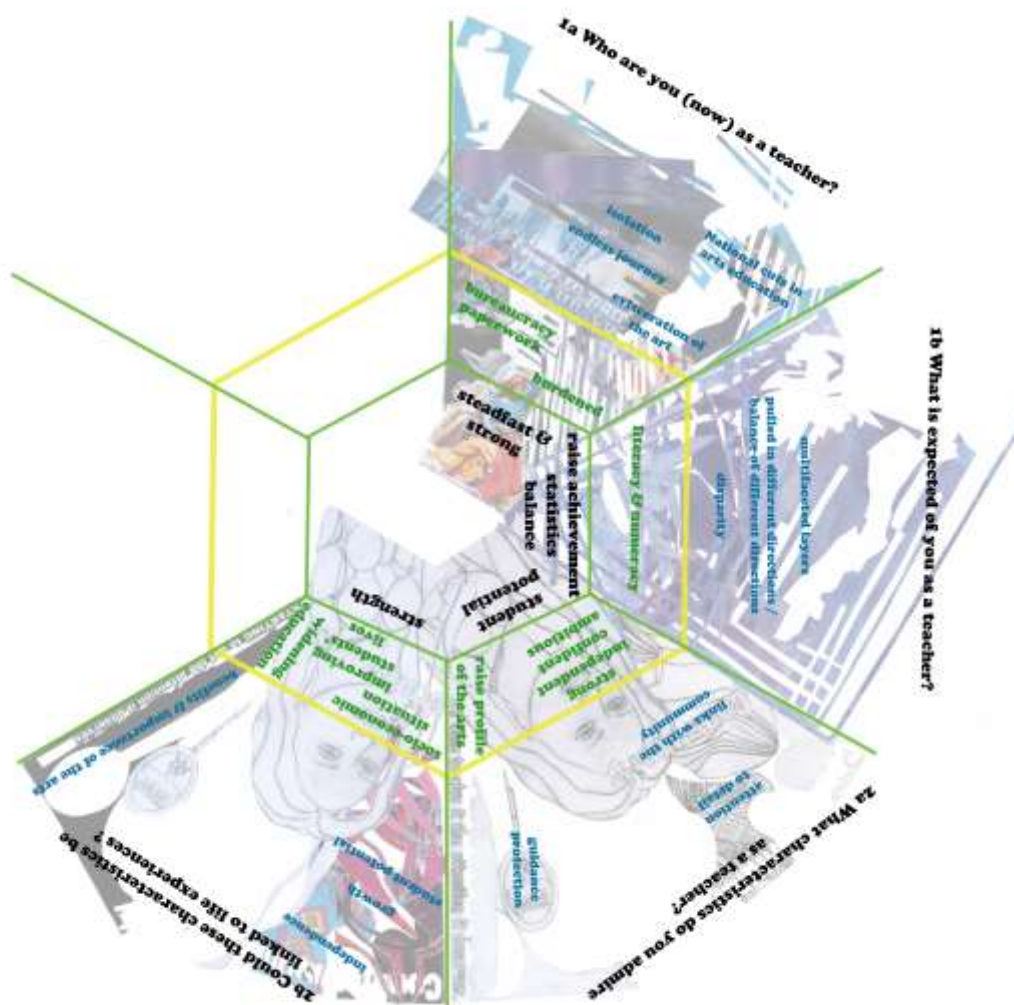


Figure 7.25 – Emma Idexagon - out/side.

As artist and educator, Emma was maintaining her teaching and artistic practices as part of an endless journey (Appendix C).

2A and 2B depicted a strong female with a student-centred philosophy. The portrait remained unchanged in both 2A and 2B. Remaining strong, Emma supported the development of her students by encouraging confidence, independence and by promoting the value of the arts and education as a means of improving lives. Although the images were dominated by the solitary female figure, again isolated, Memo 1B reinforced the colourful experiences facilitated by the growth of her students.

Emma reflected positively on being a participant in the project by commenting on “*a rewarding reflective experience*” (Appendix F). However, Emma found it difficult to balance the tasks and work. With reference to her progress Emma recalled, “*as the school year continued, I found it more and more difficult to find time for the tasks as workload and demands at school increased*” (Appendix F). Emma recognised the impact of time, again, when she noted a “*need to try to build in more time for artistic development*” (Appendix F). Emma attributed her lack of time to school-based initiatives that required more attention when identifying a need to “*balance the priorities of art education in [her] teaching practice with the whole school initiatives which eat into the limited time [...]*” and also when mentioning how it would be ideal if “*the demands of [her] role did not interfere*” (Appendix F) with artistic development. Four out of five answers to Emma’s questionnaire discussed the need for more time to develop her identities as artist and educator. Emma’s participation identified her artistic development as an integral part of her professional identity. This recognition encouraged her to convey the importance of the arts to other educators via professional development sessions. This aligned with her activist traits which continued to pursue greater recognition for creativity and the arts in education. Emma demonstrated a desire to pursue her passion for the arts and achieve a professional balance between artist and educator.

Chapter 8

Discussing Identities

In relation to the research questions and literature, this chapter discusses the commonalities between the case study responses and contributes to a growing dialogue on the identities of mid-career art educators.

8.1 Perceiving Identities

This first section concentrates on the main research question, *How do mid-career art educators perceive their professional identities?* The horizontal analysis provided insight in to how educators' identities are aligned with the wider views of professional identity. Questions 1A and 1B queried not only how each of the educators saw themselves, but also how their identities aligned with the expectations of their roles from both internal and external sources.

8.1.1 Multiplicity

8.1.1.1 Multiple Roles

Janetta, Mary Jane and Emma's responses, all identified varied degrees of the artist, teacher and administrator. Multiple identities were portrayed in both Mary Jane and Emma's Collage 1A. Mary Jane used the climbing figure to pull together the artistic imagery in the Given with the statistical, managerial data charts in the New (Figure 6.1). Whereas, Emma's managerial elements (diary, computer, gold star) were placed in the Given, and artistic materials represented in the New (Figure 7.1). While both elements of professionalism were represented, each participant saw her role as being founded on one approach, located in the Given, with the introduction of the other on the New side of the composition. Mary Jane portrayed an artist/teacher and Emma a teacher/artist. Janetta visualised a wider range of identities with a "box of tricks" in Collage 1B (Figure 5.6). The teacher and administrator were highlighted as dominant identities but acted in conjunction with ten lesser identities that were integral to her success. The one role omitted in Janetta's Memo 1B was the artist. The artist was not acknowledged overtly by Janetta but was represented by the process of collaging; this was the case for all the participants but Mary Jane and Emma accentuated the artist within the collages and memos. Janetta's multiplicity and awareness of different identities was reinforced by

Collage 3A (Figure 5.24) with the ten different shoes as they represented Janetta's awareness of her different approaches to teaching and the identities needed to facilitate this difference.

Zwirn outlined how, in the early stages of their career, art students were encouraged to "be preoccupied with new, sometimes radical perspectives of self, culture and the world of art" (2006: 167). In opposition, teachers were "expected to fit into set curriculum models in schools that often do not expect, encourage, or in any way reward artistic development and art production" (Zwirn, 2006: 168). This multiplicity was also presented by Springgay et al. (2005, 2008), Daichendt (2010) and Thornton (2013) in their literature on professional identity and art educators. From a broader perspective, Sachs' (2003) portrayal of democratic and managerial types of professionalism, illustrated how educators negotiated both progressive and bureaucratic approaches to education as part of their identity formation. In art education both the activist and the entrepreneur were seen amongst the coexisting identities. The case studies in this research supported these concepts of multiplicity in their professional identities by highlighting the need for different identities and by identifying themselves as artists, teachers and administrators.

8.1.1.2 Multiple Landscapes

Aspects of multiplicity were also supported by the appearance of different landscapes in all three participant images. These landscapes reference both natural and architectural environments outside the confines of the classroom. Kauffman explained how,

landscape is in one sense a metaphor for the state of the classroom environment [...] In another sense, landscape is metaphorical/ metonymical for classroom as it is in a state of flux, becoming, in between states, [...] yet on another level, the classroom is the landscape of fertile ground, precious and fragile" (2013: 6).

Janetta (Figure 5.0) represented the landscape by multiple lakes, parks, hillsides, cliffs, and forests. Mary Jane selected a single reference to nature by using the cliff top but also integrated architectural form; whereas, Emma depicted a barren landscape. Janetta's use of landscape appeared dominant because of the repetition; however, the landscape elements portrayed by Mary

Jane and Emma played strong central roles compositionally. In each of the case studies, the memos clarified the landscape imagery.

Janetta aligned the landscapes to the individuality of her students and their experiences when writing about the “*individual landscapes that students bring with them*” (Appendix A). In line with Kauffman (2013), Janetta portrayed a relaxed, unstructured, nurturing classroom environment that promoted independent learning and a holistic approach. Janetta’s visualisations were associated with the classroom environment, the state of flux and the fertile ground metaphors outlined by Kauffman. Mary Jane described the landscapes as representative of her role as artist/teacher and encouragement of exploration in her pupils (Appendix B). This corresponded with Kauffman’s “state of flux” by portraying landscapes that represented natural exploration (cliff), as well as architectural constructions (stairs). In both instances, the natural connected metaphorically with Kauffman’s fertile, precious landscape, whereas the architectural components function as contrasting elements, eluding to a “state of flux” and accentuating the different types of landscapes that exist for each of the educators and their students.

In contrast, Emma used the figure in the barren landscape as a metaphor for isolation, attributed to the decline of visual arts caused by government initiatives (Appendix C). Sachs discussed isolation as a response to working under managerialist conditions and clarified how individualism occurred in “stark contrast to collaboration and collegiality that are the cornerstones [of] democratic discourses” (2001: 156). Leitch also wrote about isolation with reference to a mid-career educator, a Head of Science, that was not due to the demands of personal or professional expectations but rather “the lack of evident support to sustain him in his school context” (2010: 345). Like the Head of Science, Emma’s case outlined an isolation caused by lack of support but with specific attention to reduced government supported for the arts and the impact on student enrolment. Emma’s response supports Leitch’s account of isolation experienced by mid-career educators and extended the dialogue about isolation by expanding on Leitch’s understandings.

8.1.1.3 Multiplicity in the Identities of Mid-Career Art Educators

Each participant portrayed a set of identities that displayed multiplicity, both

within their roles and the landscapes they occupied. Multiplicity is aligned with the development of rhizomatic identities which are dependent on multiplicity, difference, and plurality, to create complex identities. Multiplicity, resulting from rhizomatic growth, facilitates the creation of the *in-between* and promotes an engagement with “perceptions held between and within sensual and textual ways of knowing” (Springgay et al., 2005: 905) with opportunities for new openings. Each participant’s representation of multiplicity was affiliated with the coexistence of identities. This allowed the participants to draw on different identities as required by their positions in art education. The participants’ identities all reflected elements of the artist and teacher as well as the administrator associated with increasing bureaucracy. The different identities voiced by the participants have contributed to our understandings of complexity and professional identity. By negotiating different identities the mid-career art educators in this research demonstrated complex identities that were influenced by increasingly complex educational landscapes.

The landscapes created by each of the participants in their classrooms promoted the views of flexible, open, student-centred approaches to learning. As educators, some participants promoted landscapes that aligned with the artist and activist identities and demonstrated a strong sense of exploration, experimentation and independent learning within the classroom. However, their classroom landscapes were being heavily affected by curriculum initiatives; for example, Emma directly acknowledged the impact of literacy and numeracy guidelines on the development of her curriculum and in the daily lives of her students as part of their learning landscape. Janetta and Mary Jane also depicted a need to balance of different roles associated with cross-curricular demands. By recognising multiplicity in their identities the participants also stressed a need for balance.

8.1.2 Re/balancing

Collages 1A and 1B illustrated dynamic, busy environments associated with multiplicity. In response to question 1A, *Who are you (now) as a teacher?* Mary Jane was the first to use movement as a metaphor for balance. In Collage 1A (Figure 6.0) Mary Jane depicted a climbing figure bridging the divide between the New (bureaucracy) and the Given (artist) by moving right to left. Memo 1A described Mary Jane as “a *teacher/artist or artist teacher*” (Appendix B). This

demonstrated the struggle to decide which identity should come first and how to achieve balance. Amidst the “*admin constraints*” Mary Jane was trying to push herself to “*engage as an artist and immerse [her]self*” (Appendix B).

In Memo 1B, Emma repeatedly discussed balance as part of the expectations of a “*multifaceted*” teacher. Emma clarified how overlaying the tissue paper demonstrated “*the disparity between my identity as a teacher [...] but also the balance of these different directions in which our profession is being pulled*” (Appendix C). Emma recalled balancing the implementation of school wide initiatives, such as literacy and numeracy, when describing how it was “*overbearing and chaotic as we try to balance these areas with artistic progress and curriculum expectations*” (Appendix C). Emma agreed that these were positive developments, but widening the curriculum for each subject made the subject less distinct, more blurred. The translucent layers of tissue paper blurred the two quotes and muted the colours in Collage 1B (Figure 7.6) as a visual metaphor associated with balance. Emma noted, they were “*blurred as I try to balance my idealisms with reality*” (Appendix C).

Unbalanced and unstable identities are part of the contiguous relationships between multiple roles outlined by Sullivan (2010). To maintain the multiplicity associated with their contemporary identities the participants were constantly striving for equilibrium. This is exemplified by Emma’s discussion of balance in the previous paragraph. It is the act of balancing and rebalancing, or as this study refers to a re/balancing, that activates the in-between ‘third space’ (Pinar, 2004)¹⁹ and creates greater complexity. Rhizomatic identities develop based on complex interactions that initiate lines of flight in the in-between space. This disruption activates different identities to encourage growth and/or fluctuation between identities. As Emma describes above, her idealisms associated with her activist identity are blurred while she negotiates the bureaucratic needs of literacy and numeracy connected to her entrepreneurial identity. It is not a complete shift from one identity to another identity that occurs but an in-between balancing of identities.

Balance, along with multiplicity, is also aligned with the fold. The Deleuzian fold reverses the inside and outside to increase complexity and create

¹⁹ See explanation of ‘third space’ (Pinar, 2004) and ‘thirdness’ (Semetsky, 2006) on p.62.

transformation. This makes the inside and outside indistinguishable, interrelated and inseparable (Semetsky, 2006: 15). Repeated movement from inside to outside and back again continually increases complexity and blurs the boundaries as we move from fold to fold; in fact, we often lose sight as to whether we are on the inside or the outside, or on the right side or the wrong side. They are, however, all part of the whole and the interchangeability of our identities has a positive impact on the professional existence of the art educator. Both Mary Jane and Emma discussed the interchangeable use of different identities to maintain a constant re/balancing as a necessary part of their educational practices. Semetsky identified this interchangeable need for re/balancing as an *in-between-ness* associated with “thirdness” (2006: 15).

The interchangeable nature of the identities of an art educator was evidenced in Janetta’s Collage 1B (Figure 5.6). She portrayed her identities with reference to her “*box of tricks*”. The box contained twelve different identities, not including the artist, represented by different handbags and explained the different expectations associated with her role. These identities were “*at hand to open and utilise [...] at a moment’s notice*” (Appendix A).

Balance was also addressed in the professional life phases (Day and Gu, 2007) as a key factor for teachers with 8-15 years of experience. These mid-career educators struggled to achieve a balance, or as Leitch cited “managing changes in role and identity” (2010: 330). This literature aligned with Janetta’s need to balance different identities influenced by both professional and personal expectations; Mary Jane’s balancing of the artist and teacher identities; and Emma’s balancing of reality with her ideals.

The instability and flexibility required of an educator who is balancing different identities simultaneously requires the need to cope with change. The impact of change was attributed by Day and Gu to educators with 16-30 years of experience when “adjusting to change” was aligned with career stagnation (Day and Gu, 2007: 437). Day described stagnation initially appearing in teachers with 16-23 years of experience due to “competing tensions” between workload and management, which resulted in decreased “motivation, commitment and perceived effectiveness” (Day and Gu, 2014: 151). Both Mary Jane and Emma described struggling with change. Mary Jane displayed a characteristic

associated with teachers with 24-30 years of experience by showing “resentment at ‘being forced to jump through hoops’” (Day and Gu, 2014: 151). She used this exact terminology in Memo 1B when describing “[h]oops that you are constantly jumping through” (Appendix B). This was reinforced by the circular ‘hoops’ portrayed throughout Mary Jane’s collages, 1A to 2B. Emma’s responses demonstrated a struggle with the curriculum changes resulting in increased emphasis on literacy and numeracy. These changes obstructed her subject teaching and impacted on student intake; however, she was determined to remain “*steadfast and strong*” (Appendix C) both as an educator and an artist to improve her situation. In contrast, Mary Jane portrayed herself “holding on but losing motivation and commitment” (Day and Gu, 2007: 437), this aligned with the demure grey colouring of her responses.

The presence of change in the responses from Mary Jane and Emma signalled that as mid-career teachers they were displaying signs of career stagnation, which are normally aligned with teachers in later stages of their careers. This advancement was affiliated with the increased expectations from bureaucracy.

8.1.3 Bureaucracy

When each participant reworked their thoughts and answered question 1B - *What is expected of you as a teacher?* they portrayed changes and increasing complexity due to bureaucracy. Both Janetta’s (Figure 5.6) and Emma’s (Figure 7.6) 1B collages blocked out aspects of 1A in order to rework the images. The concealed areas signal shifting priorities. For example, in Janetta’s Collage 1B the landscapes were painted over to provide a ground displaying the “*unseen aspects of teaching*” (Appendix A). Emma’s 1B collage was layered with tissue paper to blur recognisable imagery in favour of shapes and colours representative of the statistics, literacy and numeracy expected by her institution. As noted previously, Emma’s Collage 1A (Figure 7.0) also identified elements of bureaucracy with visuals like the computer, planner and red-faced man. These visual responses stressed elements of bureaucratic education and the entrepreneurial identity (Sachs, 2003).

Mary Jane’s 1A and 1B addressed a number of bureaucratic changes and pressures associated with the teacher identity. This was visible in the collages through pie charts (Figure 6.0), e-mail and paper reams (Figure 6.6). Mary

Jane's Memo 1A addressed the "*admin constraints*" of being Head of Art and the drive, competitiveness, and fear of deleting e-mails associated with accountability and the entrepreneurial identity. Sachs (2003) outlined competitiveness, controlling and standardisation as characteristic of the entrepreneurial identity.

Educators, in all subjects and all career stages, are expected to engage with bureaucratic expectations. Formalised professional teaching standards outlined by the Department for Education include characteristics associated with the entrepreneurial identity, i.e. monitoring progress through relevant data (DfE, 2011). The managerial expectations associated with a bureaucratic approach (Sachs, 2001, 2003) cause demands on time, leaving the progressive approaches associated with teachers' subject knowledge and their students in a more diminutive position. The data produced by participants in this research not only confirmed the demands associated with mid-career educators (artist, teacher, administrator, etc.) but also voiced their perspectives on the challenges of facilitating the professional expectations associated with being secondary school art educators in England.

8.1.4 Summary

Collages 1A and 1B provided a wide, complex view of each participant's individual identities. Although unique in their perspectives, the participants displayed commonalities with regards to bureaucratic expectations. However, overall, the participants perceived their mid-career professional identities as complex configurations of different identities and demonstrated interchangeable dialogue in-between the progressive and bureaucratic approaches. As a contribution to our understandings of art educators' identities, the participants acknowledged the presence of coexisting and shifting identities as an essential part of how they perceive their professional identities.

8.2 The Influence of Beliefs and Experiences

With reference to the data, mainly 2A and 2B, this section addresses the sub-question – *How is the construction of our professional identities as art educators influenced by philosophical beliefs and/or lived experiences?* Each participant outlined a series of admirable characteristics (2A) and then considered whether or not their life experiences were linked to these personal characteristics (2B).

8.2.1 Individuality

In all three 2A memos, the participants identified individuality as an admirable characteristic mainly with reference to their students. This is aligned with Efland's writing about the philosophical beliefs of art education "which encouraged personal growth through self-expression, [as] part and parcel of progressive practices" (1990: 229). Embracing aspects of individuality are characteristic of an art curriculum identified by Atkinson that "is concerned with heterogeneity, variety, diversity and heterodoxy" (2002: 10). Each participant expressed a belief in individuality. Janetta expressed her "*brave*" teaching style that supported each student to "*find their own individual style*" (Appendix A). Mary Jane praised her "*ability to understand the individual and [...] suggest diverse ways of working*" (Appendix B); while Emma depicted a balloon patterned blouse as a metaphorical representation of individual student achievement, and accounted for her ability to "*help them achieve their goals, lifting them to their potential*" (Appendix C).

Individuality is a core characteristic of the arts and artists. Eisner (1995) identified the value of the arts as promoting traits such as individuality and empathy. Eisner recounted how the arts "direct our attention to individuality and locate in the particular what is general or universal" (1995: 4). Individuality and creativity are interdependent and are characteristics of "many art students' and artists' lives [that] can cause major problems for them if they begin to student teach" (Zwirn, 2006: 168). In England, Thornton noted how art teachers "have motivations and convictions based upon their art practice" and that "some art teachers are still aware of a tension that can exist between the socialising aspects of education and the autonomy of art and artists" (2012: 41-42). By promoting individuality, the participants aligned their beliefs more closely to a progressive approach to education (Sachs, 2003), rather than bureaucratic. The progressive approach leading to democratic education and the activist identity identifies activist characteristics that include: collaboration, democracy and autonomy. The collaborative structures of democratic professionalism identify teachers as confident, highly skilled professionals. They are teachers who have a strong interest in student success and a desire to share good practice (Sachs, 2001). In opposition, the entrepreneurial identity is dependent on external definition, predictability and is led by standards (Sachs, 2003). The

entrepreneurial identity leads to a dehumanizing education (Darling-Hammond, 1990) that promotes accountability and centralized planning. The art educators in this research highlighted the importance of the individuality of their subject and their students. By fostering individuality, the participants were able to: maintain student-centred approaches, achieve the standards desired by bureaucratic education, while also building confidence. As Janetta recalled *“when you see young people begin to grow and flutter their own wings! Then you feel that perhaps you are doing it right”* (Appendix A).

Mary Jane’s Memo 2B explained that embracing individuality and encouraging diversity in her students resulted in *“raise[d] confidence in the pupils”* (Appendix B). Mary Jane’s techniques corresponded to Atkinson’s reference to the Head of Art at Welling School (London, England) who also advocated a student-centred, diverse approach to teaching that “encouraged his students to see themselves as artists” (2006: 24); this resulted in students showing “confidence and [...] trust [in] their own instincts” (2006: 24-25). As the participants recognised individuality and promoted a student-centred approach to teaching, they aligned themselves as art educators with the activist identity and signalled their admiration for autonomy, confidence and trust in a collaborative, progressive educational environment.

8.2.2 Life Experiences

Recognising individuality occurs simultaneously with an appreciation of difference. Without perceiving others as unique and different we do not see individuality. Throughout our lives we encounter others (people, places, cultures) and they impact on personal development and growth. The impact of others on Janetta and Mary Jane’s identities was recognised when they both pinpoint their fathers and their fathers’ deaths as pivotal moments in their lives. In Memo 2B, Janetta recounted the personal impact of her father’s death. This experience was linked to her decision to pursue art and to attend art college as an *“escape route”* (Appendix A). Her admiration for communication (tea table), nurturing (heart) and individuality (colour) were linked to her experiences of therapy and working in the mental health services. Her personal tragedy enhanced her appreciation for compassion and empathy; this was demonstrated by Janetta’s ability to allow her students to *“flutter their own wings”* (Appendix A). Recognising a personal need for support and compassion

in her life altered Janetta's approach to teaching. Her life experiences have resulted in an approach to education that accentuates a collaborative environment by letting "*people talk*" and to "*slacken control to allow something to develop of its own accord*" (Appendix A). This, like individuality, encouraged the celebration of students' successes and, in turn, Janetta's success for "*doing it right*" (Appendix A).

Mary Jane attributed her thinking and her characteristics to her father's life and philosophy. Her father was represented centrally in her collage (Figure 6.19) to signal his importance. In comparison to Janetta, Mary Jane portrayed her father's advice, parenting and experiences as events that developed her characteristics. Her father's beliefs encouraged Mary Jane to believe that "*if I wanted to be someone/thing I could make it happen*" (Appendix B). Carmen, a participant in Zwirn's research, similarly identified her mother telling her that "[i]f you want to do something, go and do it" (2006: 171). Zwirn explained how Carmen, an artist, "attributes her strong artist identity to a female role model, her mother" (2006: 171). In this research, Mary Jane attributed her confidence and adventurousness to a male role model, her father. Visually, this was connected to Mary Jane's use of male figures in collages 1A, 2A and 2B. However, Mary Jane also interpreted her father's life as being "*very constricted*" and "*unhappy*" because of his employment and highlighted how he "*died too young*" (Appendix B). With these experiences in mind, Mary Jane desired freedom both in teaching and to fulfil her aspirations as an artist. Greene noted, "[a]nguish is the way freedom reveals itself" (1973: 279). Previously Mary Jane had expressed the constraints associated with bureaucracy, and combined with her father's death, this provided insight in to Mary Jane's "*decision to create more freedom*" (Appendix B). Mary Jane expressed a need to secure both artist and teacher identities and improve her outlook as an art educator.

The life experiences explored by Emma were associated with education as empowerment. Emma used education to "*overcome the socio-economic situation*" (Appendix C) of her family. Now, working in a "*similarly deprived area*" Emma aimed to empower her students and increase their "*life chances through education*" (Appendix C). In her study associated with collaging and pre-service teachers, McDermott identified how "[b]y connecting various layers of their own identities pre-service educators transform their own future

classrooms into sites of democracy and social empowerment” (2002: 66). By connecting experiences of overcoming deprivation with education, Emma portrayed an awareness of the classroom as a place of empowerment for her students. Emma described acting like a role model for her students in much the same way as Janetta and Mary-Jane described their fathers as role models. In turn, each of the participants connected life experiences to personal characteristics.

8.2.3 Summary

When queried about the construction of their professional identities, each of the participants admired their ability to fostered individuality in the classroom. Janetta desired individual approaches in her students, Mary Jane praised her understanding of the individual and Emma used balloons as a metaphor for individuality. Individuality, as a characteristic, is a core component of the artist identity as is evidenced by Eisner (1995), Zwirn (2006) and Thornton (2013). A focus on individuality is also aligned with democratic professionalism and progressive approaches to education that empower other members of their community and encourage individuality and difference.

Janetta, Mary Jane and Emma each highlighted a series of interactions with others (students, fathers, teachers, etc.), both positive and negative, that shaped the characteristics of their identities. Events associated with their families were identified by all participants as experiences that encouraged new openings. These dynamic environments engaged affects, percepts and concepts (the triadic relationship) to open new spaces for development by activating the in-between space. Each participant was able to establish a series of different interactions that encouraged the growth of their identities. In Janetta’s case, her father, art college and exposure to the mental health services led to her current role as an artist and educator in a PRU. This has enabled her to maintain multiple identities including the artist, educator and carer. In Mary Jane’s case, her father, his beliefs and her circumstances led to her “*recent decisions*” to strengthen her artist identity and return to education as a student; and Emma made associations between her family situation, education as empowerment and her current situation working as an art educator in a “deprived area”. Among these participants it was established that their identities were constructed based on beliefs and lived experience.

Within each of the case studies, lived experience has encouraged a multiplicity of identities including the artist, the educator and various others. Negotiating these different identities opens up in-between spaces, through the dynamics of the triadic relationship. Some of these openings are initially triggered by beliefs or past experiences; however, in this study, Janetta, Mary Jane and Emma all actively identified an essential *in-between-ness* to ensure personal success and encourage *becoming*.

8.3 Reflection through Art

The final section of this discussion looks at the relationship between arts-based methods and reflective practice by asking – *How does the practice of arts-based inquiry facilitate reflection on and an understanding of our professional identities as art educators?* The research design for this study followed Schön's (1983) concept of the reflective practitioner and Plack and Santansier's (2004) cyclical framework to capture:

- a) initial thoughts – *Who are you (now) as a teacher?*
- b) explore teaching ideals during the questioning
 - *Who do you aspire to be as a teacher?* and,
- c) to reflect on the tasks with the completion questionnaires.

Janetta and Mary Jane completed the final task (3A and 3B) requesting responses about their values and aspirations as teachers. Emma was unable to complete 3A and 3B due to lack of time. All three participants responded to the completion questionnaire.

8.3.1 Difference

In relation to values, both Janetta and Mary Jane showed interests in difference. Janetta's Collage 3A (Figure 5.24) represented difference as it related to her surroundings, identities and students. The "*various landscapes*" (Appendix A) denoted the different landscapes that Janetta helped her students "*negotiate*" (Appendix A); the shoes represented "*the different ways I have to approach what I do*" (Appendix A); and Janetta tried to provide "*opportunity for diversity*" (Appendix A) to reward both her and the students.

Mary Jane cherished difference within teaching and as an alternative to the routinized conformity associated with 'school' she noted that, "*everyday is*

different and every pupil is different" (Appendix B). Collage 3A (Figure 6.24) accentuated the difference using peas; similar but not the same. Difference also appeared in Collage 3A (Figure 6.24) with the repetition of the still images, the same subject but at different moments.

An awareness of difference in the final stages of the tasks drew together other central themes like multiplicity and individuality. Difference is fundamental in Deleuzian philosophy. Deleuze agreed with structuralist philosophers like Hegel, that difference was more important than identity; however, Deleuze argued that difference was not systematic but rather relational. Colebrook noted that for "Deleuze, difference is itself different in each of its affirmations" (2002: 27). Semetsky, similarly, outlined that within Deleuzian theory "every phenomenon is in fact conditioned by difference" (2010: 478) and that it is "difference that can itself make a difference [...] in/to our experience" (2010: 478). In line with Deleuzian philosophy, Janetta and Mary Jane both see difference as relational and attribute difference to their students, their environments and their identities as art educators. Difference plays an integral role in their understanding of their professional identities as mid-career art educators.

8.3.2 Aspirations

Janetta and Mary Jane's final collages make bold statements about their aspirations; however, Janetta looked to the past and Mary Jane looked to the future. Janetta used her role model, Mrs. Dxxx, to represent an ideal teacher. Janetta aspired to achieve competence, enthusiasm and innovation, like Mrs. Dxxx, and to be an inspiration to her students as she continued to build her career as an art educator. Mary Jane stated her intentions to "leave the classroom behind" (Figure 6.30) to pursue postgraduate studies in fine art. Mary Jane had made these decisions based on a "*need to re-engage, re-energize and [...] to create a balance*" (Appendix B).

Janetta and Mary Jane's different perspectives on their aspirations reflected their individual circumstances. Although they were both confronted with issues of bureaucracy as art educators, Mary Jane more consistently expressed discontent with the pressures and increasing demands of her institution's bureaucratic approach. As such, Mary Jane was feeling disengaged, lacked

energy and needed further re/balancing of her identities. In opposition, Janetta found the energy and enthusiasm to continue building her teaching practice. These case studies described how bureaucratic pressures were impacting on professional aspirations; but each participant revealed different approaches to professional development. Approaching their aspirations differently accentuated the participants' unique approaches to art, education and identity.

8.3.3 Insight through Art

The questionnaires, as the final component of this research, outlined three key aspects associated with ABER. First, the study has helped the participants to re/balance their artist identities. Responses (Appendices D-F) all highlighted the insight gained by participants with regards to the time allocated to art.

Completing the tasks helped each of the participants allocate time to the artist, amongst their full-time teaching schedules. Leitch described her participants as being able to “immerse themselves in crafting” (2010: 347) with regards to arts-based methods. The participants in this study also attributed positive engagement with their artist identities through ABER. The act of creating also clarified: their need for increased time to practice art, the loss of their creativity and highlighted a need for continuous re/balancing.

Secondly, Janetta and Emma both acknowledged an increased awareness of the subconscious. Janetta, near the end of the process, identified that “*certain images kept repeating themselves*” (Appendix D) and in Memo 3B that her interest in ceramics was consistently part of her visualisations. Emma more overtly cited how her “*awareness of subconscious themes was heightened*” (Appendix F) by the process of using image and text. These comments aligned directly with Butler-Kisber (2010) and Leavy (2015) who both noted the importance of tacit knowledge and access to emotional responses “typically filed in the subconscious” (Leavy, 2015: 225). The three stages of questioning in this study was an important feature that enabled the recognition of reoccurring subconscious themes. This part of the research design accentuated this unique element of ABER.

Thirdly, all participants displayed a positive reaction to the arts-based methods. Janetta enjoyed the different approach to communication; Mary Jane described enjoyment associated with “*play*” (Appendix E); and Emma felt it was a

“rewarding reflective experience” (Appendix F). ABER’s ability to: enable arts practice, access subconscious thought and encourage reflection, has offered the participants the opportunity to participate in what Mary Jane summarised as a *“visual appraisal”* (Appendix E) of their mid-career identities.

8.3.4 Summary

In the final stages of the study, the participants reflected on their identities and their involvement in the study. By considering what they valued, the participants identified one commonality - difference. This followed in line with aspects of multiplicity and individuality to demonstrate the commonalities that existed in relation to democratic professionalism. Janetta and Mary Jane’s aspirations differed. Janetta established associations between the past and her desired attributes by recalling a role model. While, Mary Jane explained future plans to continue re/balancing her identity through postgraduate study. In the completion questionnaire, all participants mentioned the positive potential of ABER, while also citing a need to prioritise their artist identities. As part of the research design, arts-based inquiry has facilitated new understandings for each of the participants about their identities, while simultaneously allowing participants time to engage with their artist identities.

8.4 Images of Identities

This chapter has focused on answering the research questions by discussing the commonalities between the three case studies presented in this study, as aligned to the literature. Although each of the educators presented individual images associated with their professional identities, the analysis of these images has revealed reoccurring themes. These themes included: multiplicity, balance, bureaucracy, individuality, and difference. Using a/r/tography as a methodology, this research aimed to investigate understandings of our professional identities. Janetta, Mary Jane and Emma have facilitated this investigation by engaging with ABER to broaden our understandings. Overall, this research presents increased evidence of issues surrounding professional identities in education (i.e. isolation, bureaucracy); while also contributing new insight from a small group of secondary mid-career art educators in England as they perceive their professional identities with regards to multiplicity, balance and difference.

As I have engaged simultaneously in my artistic, educational and research practices throughout my doctoral studies, I have identified a similar need for multiplicity, balance and difference. These three components are part of what I have now identified as an 'essential *in-between-ness*'. This *in-between-ness* is a positive element that is required to not only maintain the multiplicity of these different professional identities but also fulfil my potential as an a/r/tographer. From a Deleuzian perspective, the rhizome is an organism that thrives on difference and multiplicity. The in-between space continually creates new openings and generates new concepts as we progress through our careers, encouraging the development of our professional identities. In their completion questionnaires Janetta, Mary Jane and Emma identify a sense of enjoyment with regards to the tasks, but each also identified a need to maintain their artistic identities alongside others, an essential *in-between-ness*.

Chapter 9

Remaining In-between

As a denouement (Stronach et al., 2002) this chapter brings together the outcomes, addresses the limitations of the study and presents a view of opportunities for future practice and research. Different perspectives (Deweyian, Deleuzian and a/r/tographic) are brought together to illustrate the understandings established by the images of identity.

9.1 Images of the In-between

The focal point of this study has been on the professional identities of mid-career secondary school art educators in England. Using my own experiences, the study was developed to give voices to mid-career art educators in England and to assess aspects of complexity with regards to professional identity. Previous research on teachers' professional identities has been based on studies from abroad (Zwirn, 2006; Hatfield et al., 2006; Butler-Kisber, 2010; Daichendt, 2010), limited to pre-service teacher identity (Räsänen, 2005) or based on the reworking of previous case studies (Thornton, 2013). As a mid-career art educator, I felt torn between different identities and responsibilities associated with my role as a secondary school art teacher and wondered whether other art educators were experiencing similar situations. The main research question developed from these feelings to query *How do mid-career art educators perceive their professional identities?*

This study has revealed individual perspectives and commonalities among the participants. Individually each of the art educators presented a complex, pluralistic understanding of their professional identities that involves the artist/teacher, the teacher/artist, the administrator, the counsellor, the adventurer, the nomad, and the bureaucrat. This is not an exclusive list but rather a sampling of the different identities portrayed by Janetta, Mary Jane and Emma both through image and text. Multiplicity and the complexities associated with the dynamics of maintaining divergent identities were common to all participants. This presented an understanding of education as an interdependent system that requires plurality to promote action and communication associated with democratic education (Dewey, 1944; Biesta and

Burbules, 2003; Vanderstraeten, 2002). Greene wrote about the implicitness of multiplicity in the teacher since they “must be open to such a multiplicity of realities. He cannot do so if he cannot perceive himself, in both his freedom and his limitations” (1973: 11). Janetta, Mary Jane and Emma all embraced the multiplicity in their roles as art educators and understood that the dynamic interaction in-between their identities was a necessity that also opened up new opportunities. Regardless of the number of identities, an art educator encourages coexistence and accesses individual identities interchangeably “*at hand to open*” (Appendix A). Thus, expanding on the post-modern and post-structural views of identity as a construction of unstable, flexible structures formed as part of rhizomatic growth.

Deleuze and Guattari’s writings that discuss the rhizome and the in-between are connected to a/r/tography (Section 4.4) because of their associations with multiplicity and dynamic interaction. The rhizome as a multi-dimensional network encourages the development of the in-between due to its reactionary growth pattern. As a metaphor, the rhizome is suited to the contemporary identities of art educators because of the need to move beyond dualities and encourage the coexistence of different identities within each individual. The participants portrayed multiplicity and difference by voicing an inside and outside two-sided transformation associated with the artist and the teacher. These identities were used to express multiplicity, flexibility and instability rather than duality. These qualities are associated with the complexity of the rhizome and individual transformation; and the need to adapt within the in-between (Section 2.2.1). Visually these rhizomatic elements were presented by creating both an in/side and an out/side to the participant idexagons through data analysis.

Among their identities, the participants expressed difficulties with balancing the oppositional nature of the activist (the artist) and the entrepreneurial (the administrator) identities as they coexisted. The teacher identities took on aspects of both the artist’s subject knowledge and the administrator’s bureaucratic knowledge to complete daily routines. Janetta, Mary Jane and Emma all felt a heavy pull towards the administrator with the increasing demands of tasks such as: statistical analysis, e-mail, and school wide

initiatives like literacy and numeracy. Issues of re/balancing were constantly surfacing both in the participant images and texts.

Re/balancing, balancing and re-balancing, is an infinite act like the un/folding described by Deleuze (2006). Semetsky explained how the fold, as a cornerstone of Deleuze's philosophy (Section 2.1.5), blurs boundaries due to increasing complexity. Semetsky noted how "folding [...] means organization at a new level of complexity, therefore more refined inference and more complex meaning and understanding" (2006: 40). Through constant re/balancing, the participants were adapting to and creating new planes. With each plane, or collage, the level of complexity associated with the identities of the participants increased. The spaces in-between the planes provided opportunities for lines of flight to move in different directions, connect different aspects of the existing planes and introduce new planes, thus, enhancing the complexity. By completing the tasks associated with this study, the participants developed an increased awareness of self and their identities through collage and memoing. In doing so, the participants acknowledged the re/balancing required by their professional identities, both activist and entrepreneurial, that led to increasing complexity. This encouraged further rhizomatic growth, fostered constant disruption, maintained an active awareness of identities and moved toward a sense of *becoming*.

The sub-question *How is the construction of our professional identities as art educators influenced by philosophical and/or lived experiences?* highlighted how each of the participants constructed her identities through life experience. Each of the visual and written narratives expressed encounters with others. For Janetta and Mary Jane, one other was a father who helped to develop personal action and philosophical beliefs. In Emma's case, one other was her environment. Coming from a deprived socio-economic area Emma saw education as empowering and aimed to instil this same belief in her students. In all cases, students were others. These individual accounts drew parallels with research by Zwirn (2006) and Atkinson (2006). This resulted in a contribution toward the larger view of art educators' identities, specifically in England, and of female art educators' understandings of their identities as artist/teachers.

Answering the final question *How does the practice of arts-based inquiry facilitate reflection on and an understanding of our professional identities as art educators?* provided understandings associated with the final tasks and the completion questionnaire. Mary Jane summarised her response succinctly by calling the process a “*visual appraisal*” (Appendix E) of her professional identities. All participants acknowledged how they developed an awareness of the complexities of their identities through engagement with art.

Practically, the insights provided by the participants have wider ramifications for professional development in education. By comparing this research to a ‘visual appraisal’ Mary Jane acknowledged the potential for artistic reflective practice as a type of professional development. This includes appraisals, teacher training sessions, or dialogue between art educators. Additionally, Janetta saw the potential of this process as a way of creating dialogue between teachers and students (Appendix D). Building on the concept of the Sketchbook Circle, promoted by the NSEAD, a form of common questioning could be used to create commonalities between the visual dialogues produced by educators while also engaging their artist identities. Overall these activities, like my research, would promote the development of a/r/tographers from within the profession.

The participants’ images and texts provided a unique perspective on the roles and values associated with the complex coexistence of identities. Without the artist, art educators would lack the subject knowledge and practical confidence; without the teacher they would lack the pedagogical skills; and without the administrator they would drown in e-mails. It is an understanding presented by these case studies that as mid-career secondary school art educators in England: acting in-between, embracing multiplicity, and constantly re/balancing, are integral to the role.

9.2 Opportunities and limitations of the study

The challenges presented by ABER are also the limitations. Using art as a method provided opportunity for the production of rich data. Artistic responses provided insight in to the subconscious through tacit knowledge (Butler-Kisber, 2010; Leavy, 2015) and as a source of creativity “characterizes the process of actualization” (Semetsky, 2006: 66). Art provided an experience that “is a

whole and carries with it its own individualizing quality and self-sufficiency” (Dewey, 2005: 37). However, it is also judged for its trustworthiness and truthfulness by other researchers (Leavy, 2015). ABER finds strength in its ability to produce research that conveys multiple meanings and present a series of truths (Leavy, 2015). This multiplicity, however, caused questioning of which meanings had more value and which meanings were most trustworthy. These points present both opportunities and limitations. To resolve some of these limitations within this study, I developed a strategy for reading images informed by the techniques of Penn (2000), Kress and van Leeuwen (2006), Butler-Kisber (2010) and Rose (2012). In doing so, I combined image and text, engaged in analysis, deconstructed images and created idexagons to capture the participants’ visual and verbal voices. These voices, in turn, led the data analysis and highlighted key meanings from the data. This is a key contribution of this research because it promotes a focus on empowering the voices of the participants through ABER rather than accentuating the voice of the researcher. This is a strategy employed by a/r/tography but often in line with self-narrative; whereas this research uses participant narratives and participant imagery to develop and construct understandings.

Secondly, the small number of participants in this study may be considered a limitation. The intended sample size for this study was six to ten participants. Seven participants were registered for the study; and five participants completed tasks 1A and 1B. However, only two participants were able to complete the full set of tasks and the questionnaire (Janetta and Mary Jane) and a third participant completed tasks 1A to 2B and the questionnaire (Emma). In hindsight, a sample size of ten participants would have been too large for this study. To accommodate all ten participants the data analysis would have been compromised and less trustworthy. With a large sample, the depth of analysis for each question would have been too shallow. The structure of individual case studies, as presented in this research, has allowed for greater depth and greater individuality. If further research, or a longitudinal study, could be developed to engage more participants, over time, this would help to provide wider opportunities for comparison and broader perspectives on professional identities in art education. The insights drawn from Janetta and Mary Jane’s 3A/3B, compared to Emma who was unable to complete these tasks, displayed

greater depth. Similarly, my own artistic reflective practice has continued to develop understandings of my professional identities as I have revisited questions every couple of years.

Another issue with the participant sampling was the gender imbalance. Of the seven registered participants two were male and five were female. Neither of the male participants completed the first question set (1A/1B). An explanation for the limited access to male art educators is explained by Zwirn who noted that art educators are predominantly female and that the part of the artist identity that encourages “agency, control, creativity, and spirit” is traditionally associated with masculinity; and so it is an “understandable [...] struggle to integrate the artist’s life into the traditionally feminine teaching role” (2006: 174). In light of these comments it is possible to consider that if female teachers struggle more with their understanding and management of identity they are more likely to engage as participants. However, it has also been a positive opportunity that this research was able to capture the voices of these female mid-career educators, especially with the demands associated with mid-career lives.

Throughout this study, the limitations have also been opportunities. ABER is able to provide new visions and meanings by accessing creativity; however, it is important to try and implement structures of trustworthiness. Case studies can be limited in their sample size, but they also provide an opportunity for greater depth and individual insight. More unpredictable is the impact of gender on the participant sample and this is one area for future development.

9.3 My Perspectives of the In-between

My doctoral studies began as an inquiry in to my personal identity and what I perceived to be a negative splitting of identities that appeared in my own practice. My teaching philosophy was promoting an activist identity with democratic ideals and a student centered curriculum, whereas, my institution was using managerial techniques to encourage an entrepreneurial identity focused on results, statistics, and increasing amounts of documentation. This research study evolved from a desire to understand whether I was the only educator torn between identities or whether other mid-career secondary educators were also struggling with the challenges of negotiating different

identities. My engagement in this research study has changed my understandings of the role of mid-career art educators by realising how multiplicity, the interactions with others and our life experiences promote an 'essential *in-between-ness*'.

Prior to this research I compartmentalised my different identities. Some days I saw myself as a teacher, others an artist; and during odd hours here and there I was a doctoral research student. Writings on a/r/tography (Irwin, 2008; Springgay et al., 2008; Irwin and Sinner, 2013) changed this view and drew my identities together since I now see myself as an artist-researcher-teacher. It was within my reflective practice and the conceptualisation of my methodology that the coexistence of these identities became apparent. Through the development of arts-based educational research [ABER] I began to simultaneously encounter my identities. Depending on the situation I could be a combination of any of these three identities at one time. By moving beyond dualisms and focusing more on the interconnectivity of the artist-researcher-teacher the methodology of a/r/tography reflects the complexity of my life as a mid-career art educator. Siegesmund highlighted how a/r/tography "attempts to find a way back into the lost world of integration for which Dewey pines through a research methodology of infinite variation" (2012: 103). Like Dewey, Deleuze and Guattari's writings are also connected to a/r/tography by stressing the importance of the rhizomatic system. A system that embraces variation, mutation and dynamism (in Springgay et al., 2008: xx). It is through dynamic interaction that the artist-researcher-teacher lives.

Janetta, Mary Jane and Emma, as participants in this research, have been integral in helping to form new understandings of mid-career art educators and to change my vision of opposing identities from a negative to a positive. To function as mid-career art educators different identities need to positively coexist to ensure: the successful communication of ideas, fulfilment of our roles, and the evolution of our students. As an artist-researcher-teacher I have come to realise the importance and value of being in-between.

9.4 Images of the Future

A/r/tography, as a methodology, provides a strong foundation for researching professional identity in ABER and continues to build "a belief that arts-based

forms of research empower and change the manner through which research is conducted, created, and understood” (Springgay et al., 2005: 897). Having started this doctoral journey with an autobiographical study of my professional identities, a/r/tography facilitated a clear connection with not only my theoretical readings but also practical research design. With reference to the renderings a/r/tography facilitated the methodological grounding for each of the research components and put each of the elements in to a theoretical context associated with identities. Through the renderings of a/r/tography this study “offers methods to read these moments of Deweyian experience through disciplined inquiry” (Siegesmund, 2012: 106).

This study was designed to integrate ABER, a/r/tography and arts-based methods into the theory, methodology, data collection and data analysis. The resulting study portrayed numerous visualisations associated with both theoretical concerns and the research design and contributed new ways of thinking about ABER. The data analysis techniques used to formulate the idexagons and the visualisations of the theoretical concepts have created tangible interpretations of complex ideas. It is hoped that these visualisations will contribute to the accessibility of these concepts and ABER.

Although I have gathered understandings about the perceptions of professional identities in art educators they are not closing statements. The simple explanation for this is that each individual is still an artist and an educator. They continue to evolve and continue to interact with others within their lives as individuals and as art educators, maintaining their rhizomatic growth and their *becoming*. For example, Janetta has aspirations associated with Mrs. Dxxx and Mary Jane was embarking on postgraduate study. As a result, there is potential for further inquiry and research on professional identities specifically in art education. My main interests remain in the dynamics of the artist/teacher and from this perspective research that strengthens aspects of a/r/tography as a methodology to support understandings of identities in art educators still has potential in the UK. For example, my current position as an educator in Wales and my past as a French speaking Canadian incorporate aspects of bilingualism. As a component of lived experience bilingualism presents new identities. Investigating art educators in bilingual environments using ABER and

a/r/tography would be a possible direction for future research. This would engage art as a common vocabulary within bilingual institutions.

Comparing the views of art educators with other education professionals is another route for future research. The task questions were structured around the term 'teacher' due to the diversity of art educators and their different professional titles. However, this also makes the tasks transferable to other subject areas. By altering the candidate selection criteria on the participant information sheet there is potential to develop professional identity research in other subject communities and, in turn, create a wider view of our professional identities as secondary school educators through ABER.

The dominance and importance of visual communication is more relevant than ever. Arguing for the recognition of the arts is not new. In the early 20th century, Dewey fought against the beliefs that the only valuable thinking came from the scientific community when writing,

the idea that the artist does not think as intently and penetratingly as a scientific inquirer is absurd. A painter must consciously undergo the effect of his every brush stroke or he will not be aware of what he is doing and where his work is going. Moreover, he has to see each particular connection of doing and undergoing in relation to the whole that he desires to produce (Dewey, 1934/2005: 47).

Equally, Deleuze argued that art, "is not just a set of representations; it is through art that we can see the force and creation of representations, how they work to produce connections and 'styles' of thinking" (in Colebrook, 2002: xxxii). However, Greene writes most effectively about the function of art as "a questioning that involves the wide-awake spectator who is offered new uncertainties along with new visions of a reality never before suspected" (1973: 208). This study supports the recognition deserved by the visual arts as a valuable source of research that creates traceable evidence, artworks, with the potential to present new openings through living inquiry.

List of Appendices

The appendices included are as follows:

Appendix A – Janetta Memos 1A to 3B

Appendix B – Mary Jane Memos 1A to 3B

Appendix C – Emma Memos 1A to 2B

Appendix D – Janetta Questionnaire

Appendix E – Mary Jane Questionnaire

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Appendix G – Ethical Approval Form

Appendix H – Participant Information and Consent Form

Appendix I – Idexagon Template

Appendix A

Janetta Memos 1A to 3B

1A - Who are you (now) as a teacher?

I aimed to produce a visual image of the environment I strive to create in my classroom, in fact throughout the whole provision! It is intended to depict the variety of individual landscapes that students bring with them, create and respond to and how I feel my responsibility is to be able to enable that individual to explore this terrain as totally as they can. The settee is an important image as it the representation of the warm, relaxed and nurturing environment of the centre and the art room and so is not just about me but also the team I work with. It also represents the alternative setting I work within, with less structure and individual need at the core. The learning cannot happen without the relationships forming first, and this involves a lot of sit and chat! The crowns are to represent the potential of all the young people I work with who endlessly amaze me with their potential for greatness. Early in my teaching career I would not have had the confidence to work in such an unstructured manner and have the security to allow the students take the lead in their own learning (control being such a teacher big deal!) but now I can and it works.

1B - What is expected of you as a teacher?

I decided to copy and work over the top of the first collage as this seemed to represent the many layered, often unseen, aspects of teaching. The range of bags coming out of the open trunk represents the thought I have given to just how many different roles I feel are expected of me. They are not necessarily every day but they have to be at hand to open and utilise the contents at a moment's notice. (I am also more of a handbag girl than a hat girl too!) Just some of the expectations of myself are therapist, listener, negotiator, councillor, excellent administrator, student (I recently completed the compulsory National SENCO award), mediator, home visitor, sandwich maker, taxi, team player. And all that without teaching a thing..... In respect of delivery of my subject I left the pathway and hut in the centre, the owl in the top right, the ancient acropolis and the open door exposed from the initial piece underneath as on reflection I felt they represented my classroom practice best. The expectations being that I am wise, I know everything, can open doors and take students on a journey to uncharted territories. That is after all the social need has been met which can disrupt (rightly so) the best made plans. In fact I have just realised that I have created an image of a box of tricks, which seems to say it all!!

2A - What characteristics do you admire about yourself as a teacher?

I found this a difficult question to answer with the word "admire" in it but once I got over myself I tried to be as objective as possible and not get emotional about it. I am quite brave in how I teach and aim to allow each student to find their own individual style and interest to pursue. The colour represents this best I think. I admire this in myself as I know a lot of art teachers who are quite controlling and would not do what I do in the classroom. I admire the fact that I have a lot of success with working with boys which I am actually quite proud of given recent concerns nationally about the "feminisation" of the art curricula. I am a good communicator and listener, this is represented by the tea table, and I do actually do a lot of tea and cake!! I have high expectations of myself and my students. I chose the library image to show this as nothing gets me on my high horse quite like art being described as practical and not academic, which is part

of my enthusiasm and love of my subject, indeed education as a whole and how it can transform people's lives. I admire the fact that I still feel motivated and wanting to do more each day I go to work.

2B - Could these characteristics be linked to life experiences?

I have given this a lot of thought as to how to answer as I think the essence of the working role I do is grounded in certainly my own childhood life experiences. My dad died suddenly when I was 11 and I struggled through the next 10 years trying to make sense of it and the enormous repercussions. I held on to my love of art and going away to Art College became my escape route, for want of other words!! I was in my mid twenties before life became somewhat normal again and so now working with excluded and vulnerable young people who are facing far greater hardships than I did I speak to them with some understanding and can say with certainty that it was education that changed my life, a part of it indeed rescued. The biggest turning point for me as an adult was when I began therapy to resolve my childhood experiences so in this collage I have painted out pretty much everything (nice and bright though, I love colour) apart from the tea table and chairs. I can spend hours listening to our young people as they work and it is at times deeply moving. A tray of tea and biscuits in the art room is not unusual and I have endeavoured to create an environment that is conducive to talking comfortably. I encourage our young people to access the therapy services that are available to them but understand how difficult it can be for them to talk to a stranger. Prior to my teacher training I worked as a community artist and had the pleasure of doing 2 residencies within the mental health service. This was when I forged the confidence to let people talk, slacken the control and allow something to develop of its own accord. I left the heart visible too as this kind of work is not for the faint hearted and the library as learning and education have been, and are, so important to me. The wings and birds are to represent those moments when you see young people begin to grow and flutter their own wings! Then you feel that perhaps you are doing it right.

3A – 'What do you value most about your role as a teacher?

I have attempted to portray the idea of shaping landscape again with this collage. The background is sky, earth and water to represent the various landscapes I hope I enable our young people to negotiate through in their personal way, allowing them to find their own creative path. The variety of shoes represent me, the different ways I have to approach what I do and this is what I value most highly as a teacher and in the school where I work, the autonomy with which I am allowed to deliver my subject. It is unusual that in that I can deliver a truly personalised programme for every student and I cherish that. I believe it is where my subject comes into its own and should be valued far higher beyond the realms of education for what this approach through the arts can achieve for some of the most disengaged young people. I struggled to get through my own school art education as it was one size fits all so to see young people embracing the opportunity of diversity I strive to provide is a massive reward. The glass case with plates and cups and teapots in the centre is to represent the value of the trust that is placed in me by my students. So easily broken yet they know I value what they produce and will look after them. I am unsure if non teachers understand what teaching actually is, certainly this current political climate suggest anyone regardless of training can do it, but I

believe that it is grounded in empathy, compassion, trust and enthusiasm and I value this role in young people`s lives above the exam results or the job title regardless of the target setting regime. I know that without these qualities I cannot do my job properly so I value them highest of all.

3B - Who do you aspire to be as a teacher?

Who do I aspire to be as a teacher? Well there was only ever one answer really it just took me an age to work out how to portray it.

Mrs Dxxx was my English A level teacher and was simply amazing. I can remember to this day the first lesson we had with her that took place in the music room. It was an introduction to the romantic poets but she read the poems to the backdrop of slides of paintings and music from that same era. She immersed us in the movement as a whole for that one hour and there was genuinely born for me a love of that poetry which still impacts on me. The first visit I made to Somerset, which I would later make my home, saw me make the journey to Porlock in homage to the visitor that supposedly disturbed Coleridge as he wrote Khubla Khan, and then further down the coast to see for myself “the caverns measureless to man”.

Her enthusiasm for her subject was infectious and I think her teaching style was pretty far advanced compared to anything else I experienced! So I have drawn and painted my English book over the background, with the cabinet of ceramics just still coming through as this was the degree I went on to do (how odd ceramics have become a motif throughout this process!!). If I can have a tenth of the lasting impact on a young person that Mrs Daniels had has on me then I will be content. A part of me would love to seek her out and tell her this as I was a shy and withdrawn teenager and I don`t think she knew the impact of the world of art, literature and music that she opened up to me in a secondary school in Birkenhead, that still resonates today. My husband, interestingly, was in Widnes being taught the world of the romantic poets too so when we met in the South West many years later one of our first conversations was about the moment when this poetry came alive for us by visiting various places in Somerset! We even went to Porlock for our post wedding drinkies!!

So Mrs Dxxx, a total inspiration and who I aspire to be.

Appendix B

Mary Jane Memos 1A to 3B

1A - Who are you (now) as a teacher?

Currently I am a teacher/artist or artist teacher. Artist/teacher is the way I see myself. The past 18 months of pushing myself to fully engage as an artist and immerse myself in contemporary art has had a significant and positive effect upon how I teach. Much more exploration and encouraging pupils to take risks in their work. The admin constraints of holding the reigns of HoA (Head of Art) still appear but they soon will be gone...

1B - What is expected of you as a teacher?

Making sure that you have 'covered yourself' 'the department' just in case anything should come back at you. The constant emails and fear of deleting anything. Hoops that you are constantly jumping through and the drive and competitiveness to build something almost unachievable and make the whole school look visually engaging whilst you are ... I almost forgot ... trying to teach.

2A – What characteristics do you admire about yourself as a teacher?

I admire my ability to understand the individual and be able to suggest diverse ways of working to allow the pupil to find their own way in. Being able to work in a diverse range of media and also sharing no fear when trying out new ways of working in my own work, enables me to raise confidence in the pupils and encourage them to make mistakes, take chances and take risks in their work.

2B – Could these characteristics be linked to life experiences?

I was brought up to believe if I wanted to be someone/thing I could make it happen. My father especially has had a huge impact upon my life he always said 'You can be anything you want to be'. This gave me huge amounts of confidence to explore the world around me. He also was a great adventurer but had a very constricting job that made him very unhappy. He died too young and therefore my recent decisions to create more freedom within how I teach and how much I teach in order to also fulfil my role as an artist has been and is ... a huge change to my life.

3A – What do you value most about your role as a teacher?

I value the chance to work with very inspiring pupils. Although 'school' has a sense of conformity, routine, 'uniform'; every day is different and every pupil is different. Art allows pupils to explore their creativity and identity. I value more than anything the discussions we have and hearing their points of view. I enjoy helping pupils explore and understand multiple perspectives surrounding art, design and the world around them.

3B – Who do you aspire to be as a teacher?

I aspire to constantly reflect upon my teaching to consider how to improve. I know that by 'hopefully' studying an MA in fine art is the right thing to do as I feel the need to fully immerse myself in my own practice and the contemporary art world. I feel the need to re-engage, re-energize and am excited to create a balance where I can both teach and learn at the same time and share my experiences with the pupils.

Appendix C

Emma Memos 1A to 2B

1A - Who are you (now) as a teacher?

My identity as an art teacher has changed drastically from what I imagined it would be when starting to teach 8 years ago. Initially, I felt becoming an art teacher would allow me to develop my own artistic pursuits whilst instilling a sense passion for the arts and creativity within my students. Instead, my role has become overwhelmed by bureaucracy and paperwork as I spend more time working with a computer screen and my planner then with artistic materials and ideas, as portrayed by the character burdened by mounting school supplies. In addition, the loss of my identity as an artist is shown through the obscured images of art materials, imagery which also relates to my apprehension regarding national cuts in arts education due to recent government initiatives. Such evisceration of the arts resonates with my own experience as the range of art subjects offered and number of students taking the visual arts has steadily declined since the induction of the English Baccalaureate measure. Such isolation from the main emphasis of education is further suggested by the focal point of my collage, which is centred around a barren landscape with an isolated figure. Although I stay steadfast and strong in my fight for the arts in education and my own artistic practice, at times it feels as though this journey is an endless one.

1B - What is expected of you as a teacher?

The development of my collage aims to express the multifaceted layers of a teacher and what is expected of the profession. By working into tracing paper and overlaying this on top of my original collage, I demonstrate not only the disparity between my identity as a teacher and what is expected of me but also the balance of these different directions in which our profession is pulled. The use of lines represents statistical expectations and are reminiscent of data analysis graphs, with their incremental increase representing the ever increasing drive to raise achievement and push students to attain higher grades. The use of collage including numbers and typography represents whole school literacy and numeracy initiatives implemented into every subject area, a positive development which sometimes becomes overbearing and chaotic as we try to balance these areas with artistic progress and curriculum expectations. Furthermore, I have included two quotes which have inspired me, both blurred as I try to balance my idealisms with reality.

‘The best part of teaching is that it matters. The hardest part of teaching is that every moment matters everyday.’

‘To be a teacher is my greatest work of art.’

2A - What characteristics do you admire about yourself as a teacher?

In this traced collage of images and typography from magazines and newspapers, I endeavor to portray those characteristics I admire the most about myself as a teacher. The central figure is a strong, independent female who has an air of confidence, representing my ambition as I strive to develop my role within the school, attaining a head of department role within my first 3 years of teaching. The phrase ‘community’ indicates my own personal values as an art

teacher, working to establish links with the local community and external arts institutions in order to give my students' the best possible experiences. Also, the phrase 'It's time to give it the attention it deserves' not only demonstrates my meticulous attention detail, further portrayed by the detailed patterns on the left, but also my passion to raise the profile of the arts in education. Furthermore, the crossing guard sign shows my guidance and protection of my students as I help them achieve their goals, lifting them to their potential like the drawing of balloons on the woman's blouse.

2B - 'Could these characteristics be linked to life experiences?

I have worked into my original traced collage using Photoshop to layer various images and colours in order to show the development of these characteristics and their links to life experiences. The use of bold colours to create contrast emphasizes the use of pattern and further complements the strong figure in the center. This independence is something that has developed throughout my younger years as I worked to overcome the socio-economic situation my family was in, using education as the impetus for success and progress personally and professionally. Perhaps such a background has inspired me to work in a similarly deprived area to help improve students' life chances through their education. The use of flowers further emphasizes my role to help my students grow and reach their potential, a link to my own growth and development throughout life. Lastly, I have edited the text from 'it's time to give it the attention it deserves' to 'It's STARTING to get the attention it deserves'. This shows the shift starting to occur around focus on the arts with Progress and Attainment 8 measures encompassing more subject areas rather than a narrow view of education. However, the change is only starting and there is lots of work to be done to further establish the benefits and importance of the arts in education, an area in my own life with I am passionate about and take an active role in improving.

Appendix D

Janetta Questionnaire

Participant Pseudonym: **Janetta Galbraith**

Participant Job Title: **Art Teacher and SENCO**

Age: **40-45**

- A. Can you briefly explain the process used to complete each task?

(i.e. gather images, compose image, reflect on imagery)

I CONSIDERED THE TITLE OF THE QUESTION FIRST AND FORMED AN IMAGE IN MY MIND OF WHAT COULD REPRESENT WHAT I WANTED TO SAY. I THEN COLLAGED FROM MAGAZINES THEN FOR THE SECOND PART BLANKED OUT MOST OF THE FIRST IMAGE AND WORKED ONTOP OF IT IN PAINT, COLLAGE OR PENCIL.

- B. How did your process change or evolve as the tasks progressed?

I FELT I BECAME MORE CONFIDENT IN HOW I REPRESENTED THE ANSWERS AND THIS ALSO ALLOWED ME TO BE MORE HONEST IN MY RESPONSES. I ALSO FOUND CERTAIN IMAGES KEPT REPEATING THEMSELVES LIKE THE BOOKS, THE TEAPOTS AND SAUCERS AND SHOES!

- C. What insight about your identity have you gained from completing the tasks for this research?

I THINK THAT WHAT I HAVE GAINED FROM THIS PROCESS AND THE TIME I SPENT ON IT IS THAT I DECIDEDLY SET ASIDE TO DO SOMETHING CREATIVE, SO DIFFICULT WHEN YOU WORK FULL TIME BUT I MANAGED IT! ALSO JUST TO STOP AND CONSIDER WHAT IT IS YOU DO IN MORE DEPTH AND HOW COMPLEX TEACHING IS. AFTER TEN YEARS I HAD FORGOTTEN WHERE I HAD STARTED FROM AND THIS WAS A TIMELY REMINDER.

- D. How will these insights influence your future professional development?

I WILL REMIND MYSELF OFTEN OF THE COMPLEXITIES OF TEACHING AND HOW SO MUCH OF IT IS GROUNDED IN YOUR BELIEF REALLY, THAT YOU CAN DO IT AND THIS DEFINITELY CREATES A MORE SECURE LEARNING ENVIRONMENT. I AM DELIVERING TO TRAINEE TEACHERS

FOR THE FIRST TIME THIS TERM AND AM GONG TO SHOW THEM THIS PROCESS AND SEE IF THEY CAN IDENTIFY THE QUESTIONS. I AM CONSIDERING SETTING IT AS A TASK FOR A SCHOOL INSET TOO AND CREATE A STAFF TEAM COLLAGE REFLECTING "WHO ARE WE?".

E. Other comments/notes:

Please add any further comments or notes regarding your research experience.

I AM GOING TO CARRY ON WITH THIS FORMAT AS A MEANS OF COMMUNICATING AND HOPE TO INCLUDE IT IN MY TEACHING AS MY STUDENTS THOUGHT WHAT I HAD DONE WAS MAD BUT GREAT! I THOROUGHLY ENJOYED IT AND HOPE THAT THE SOMETIMES LONG GAPS BETWEEN RESPONSES TO SARAH WERE NOT TOO TROUBLESOME FOR HER!

I AM REALLY GLAD I PUT MYSELF FORWARDS FOR IT.

Appendix E

Mary Jane Questionnaire

Participant Pseudonym: **Mary Jane Flowers**

Participant Job Title: **Director of Art**

Age: **40-45**

F. Can you briefly explain the process used to complete each task?

(i.e. gather images, compose image, reflect on imagery)

I had limited resources, interiors magazines and a few art magazines. I let myself interact with the imagery until I found a visual metaphor to the task. I found myself automatically collecting a variety of shapes, textures and colours and knew when I had enough. Assemblage was relatively straight forward. I wanted to create balanced composition but didn't really think about a focal point ... wanted to leave that up to the viewer.

G. How did your process change or evolve as the tasks progressed?

I got quicker, when I did get stuck I tried not to over think the task. Realised less was more. Probably should have experimented with more minimal imagery but on reflection ... I feel I have a lot to say at the moment!

H. What insight about your identity have you gained from completing the tasks for this research?

I am definitely at a turning point in my teaching career to create more balance and make my art work take priority in order to help my teaching long term. I also seem to have visually consolidated themes which are occurring in my practical work. Constricting man made lines but with forceful organic curves over riding.

I. How will these insights influence your future professional development?

I have found these tasks extremely helpful in terms of allowing myself time to reflect upon where I am in my career, what is going well and what is not. Like a visual appraisal.

J. Other comments/notes:

Please add any further comments or notes regarding your research experience.

I'm interested to see how this would work using different media but that's because I have really enjoyed this process and like to play! ☺

Appendix F

Emma Questionnaire

Participant Pseudonym: **Emma Wilson**

Participant Job Title: **Subject Leader Visual Arts/Lead Practitioner**

Age: **30-35**

- A. Can you briefly explain the process used to complete each task?
(i.e. gather images, compose image, reflect on imagery)

My approach was to browse through images with some concepts in mind but mostly looking for images which stood out to me. These were then collated into a collage considering the composition of ideas and imagery, layering textures and colours to create an overall response to the question as well as individual concepts. I then waited until another day to reflect on the artwork in my written response which included personal and professional viewpoints.

- B. How did your process change or evolve as the tasks progressed?

As I progressed through the tasks, my awareness of subconscious themes was heightened as I articulated my ideas through imagery and text. Also, as the school year continued, I found it more and more difficult to find time for the tasks as workload and demands at school increased, demonstrating my original frustration with my lack of time for personal artistic development as an art educator.

- C. What insight about your identity have you gained from completing the tasks for this research?

I have recognized the need to try to build in more time for artistic development for my professional career, trying to keep art at the focus of my practice while the curriculum moves more and more toward core academic areas, numeracy and literacy.

- D. How will these insights influence your future professional development?

I understand the need to balance the priorities of art education in my teaching practice with the whole school initiatives which eat into the limited time we have with the students. It also has pushed me to share my own masters research more with the school in CPD events so that staff and students understand the importance of the arts in education.

E. Other comments/notes:

Please add any further comments or notes regarding your research experience.

I thoroughly enjoyed completing the tasks and felt it was a rewarding reflective experience. I just wish the demands of my role did not interfere and worry about the amount of red tape and paperwork our profession continues to take on.

Appendix G

Ethical Approval Form

MSc, PhD, EdD & DEdPsych theses.



Graduate School of Education

Certificate of ethical research approval

MSc, PhD, EdD & DEdPsych theses

To activate this certificate you need to first sign it yourself, and then have it signed by your supervisor and finally by the Chair of the School's Ethics Committee.

For further information on ethical educational research access the guidelines on the BERA web site: <http://www.bera.ac.uk/publications> and view the School's Policy online.

READ THIS FORM CAREFULLY AND THEN COMPLETE IT ON YOUR COMPUTER (the form will expand to contain the text you enter). **DO NOT COMPLETE BY HAND**

Your name: Sarah G. Key

Your student no: 600016342

Return address for this certificate:

Degree/Programme of Study: Doctorate in Education (EdD)

Project Supervisor(s): Dr. Emese Hail; Dr. Alexandra Allan

Your email address: sgk202@exeter.ac.uk;

Tel:

I hereby certify that I will abide by the details given overleaf and that I undertake in my thesis to respect the dignity and privacy of those participating in this research.

I confirm that if my research should change radically, I will complete a further form.

Signed:  date: 18 July 2013

Chair of the School's Ethics Committee
updated: March 2013

Certificate of ethical research approval

TITLE OF YOUR PROJECT:

IMAGES of IDENTITY: How mid-career art educators understand their professional identities through arts-based research methods.

1. Brief description of your research project:

This project was derived from my personal experience as an art educator and observations from the field of art education in the UK. In addition this work is motivated by a personal interest in democratic education and the need for greater empathy in our education system, both with regards to teachers and students.

This research aims to provide a voice for teachers to not only express their own identities but also help provide insight in to their own teaching methods and how an awareness of their identity can act as a means of professional development and as a way of exploring their own interests as teachers and in teaching.

In addition to this, art as a curriculum subject is at a critical point in the UK with the reworking of the secondary curriculum. This research may also help provide some insight in to why art and art teachers are so important and are part of providing a curriculum that allows students to develop essential skills for their future.

Aspects of professionalism and our understanding of our own professional identities is a key area of interest for the development of this research. This work also builds on the development of a previous paper titled '*Acting In-between: The Professional Identity of an Art Educator*' that focused on my own journey as an art educator and how personal perceptions were aligned with two dominant discourses as highlighted by Sachs (2003). This process resulted in the acknowledgment of an 'in-between' state of identity, that fluctuates through exposure to new experiences, and is linked with the notions of democratic education (Biesta, 2006). This project involves a more in depth investigation in to how other art educators in the UK perceive their own identities as artists, teachers and researchers.

The theoretical approach for this project is linked with the post-structural writing of Deleuze and Guattari. Their approach explores the notion of the 'rhizome' and its association with 'images of thought'. In addition, ideas are drawn from the work of: Dewey and Biesta with reference to democratic education; Greene as she outlines the importance of creativity and artistic development within democratic communities; and Semetsky who draws together the ideas of Dewey and Deleuze.

Ideas and information highlighted in this research will help to inform the development of art educators through different CPD programmes as well as through contact with national art & design education groups.

2. Give details of the participants in this research (giving ages of any children and/or young people involved):

Participants will be mid-career art educators currently working as secondary teachers.
Adults approx. age: 30-45 years old.

Chair of the School's Ethics Committee

The focus of this research is on the individual educators and as such they will be the focus of the research throughout all the different research phases.

The participant sample will be 6-10 mid-career (6+ years) teachers.

Give details (with special reference to any children or those with special needs) regarding the ethical issues of:

I will be following the Code of Ethics and Conduct set out by the British Educational Research Association (BERA, 2011, <http://www.bera.ac.uk/publications/Ethical%20Guidelines>) as well as the University of Exeter Graduate School of Education Ethics Policy. Due to the nature of this project and its emphasis on visual methods the ESRC (2008) research on the use of visual methods (<http://eprints.ncrm.ac.uk/421/1/MethodsReviewPaperNCRM-011.pdf>) and the International Visual Sociology Association (IVSA, 2009, <http://visualsociology.org/images/stories/about/IVSA-Ethics-and-Guidelines.pdf>) code of ethics have also been consulted.

3. informed consent: Where children in schools are involved this includes both headteachers and parents). Copy(ies) of your consent form(s) you will be using must accompany this document. a blank consent form can be downloaded from the GSE student access on-line documents: Each consent form **MUST** be personalised with your contact details.

Informed consent will be essential to obtain from all participants and will be obtained through the completion of a participant consent form. An informed consent document will be kept by the researcher and will provide details of all types of documentation obtained from participants; this document will record when, how and from whom consent was obtained and will be kept in a locked cabinet in a secure building. On the participant consent form participants will be made aware of how the research findings will be used. Participants will be given the opportunity to opt-out (withdraw) of the research at any given time due to personal or professional commitments and that the data collected related to them will be destroyed in a secure manner. Copyright and use of the imagery created during the research will also be addressed on the consent forms. Consent forms will be revised and flexible, as necessary (see 8). [See Participant Information Sheet & Consent Form]

4. anonymity and confidentiality

In line with relevant codes of ethics, data collected (including visual, written, audio, transcriptions, etc.) will be stored in a secure locked cabinet in a secure building. Electronic data will only be seen by the researcher and the research supervisors, and will be stored in my password-protected account on the University of Exeter U-Drive - unless permission from participants is given on consent form for other uses [see Participant Consent Form]. Hard copy data, including consent forms, will be stored in a locked cabinet within a secure building. Information will be coded to ensure anonymity of participants. Participants will be requested not to use self-portraiture in a traditional/recognisable way within their visuals to maintain confidentiality. This will also enable the data to remain anonymous in the research writing. Collected visual, written and transcribed information will be destroyed by shredding and securely disposing when it is no longer required. Recorded data will be downloaded from recording devices at the earliest opportunity, and then promptly deleted from the recording devices. Any recorded data will also be disposed of digitally when it is no longer required. Electronic resources, scanned imagery and digital images will be disposed of digitally after the completion of the project as a whole. This may include exhibitions and papers that occur after the completion of the thesis work. Every reasonable effort will be made to ensure that no output will provide information which might allow any participant or institution to be identified from names, data, contextual information or a combination of these.

5. Give details of the methods to be used for data collection and analysis and how you would ensure they do not cause any harm, detriment or unreasonable stress:

Data collection for this research project will focus on a qualitative approach.

Data Collection

Questionnaire – Participants will answer an entrance questionnaire to ascertain basic information about their age, nationality, language, education, and career path.

Arts-based methods – Participants will be asked to create a series of images using drawing, collage, digital media and storyboxes. These images will be combined by participants to communicate their response(s) to questions.

Narrative methods – Participants will be asked to 'memo' (reflective writing) aligned with their imagery.

Semi-structured interviews – Participants will be interviewed regarding their experiences and thoughts on the research process

Data Analysis

Content analysis – The material produced by participants will be analysed (visual, written and oral) in order to ascertain commonalities. All data will be transcribed and uploaded to NVivo. Data will then be coded and organised thematically to determine common features between the participants work.

6. Give details of any other ethical issues which may arise from this project - e.g. secure storage of videos/recorded interviews/photos/completed questionnaires, or

Copyright is a key issue within this research due to the arts-based methods. Copyright from the participants will be obtained through informed consent. However, the use of collage also presents wider issues of copyright, authenticity and voice due to the use of found imagery. Since the imagery in this research will be used for the educational and research purposes (not commercial use) the concept of 'fair dealing' as defined under the 1988 Copyright Designs and Patents Act (UK) will apply to the images used in the production of visual data.

With the use of collage, drawing and digital media and the focus of this research on identity there is the potential for participants to insert themselves in to their imagery (i.e. self-portraiture). In these cases, portraits will be pixelated or 'masked' using Photoshop to maintain the anonymity of the participants. Unless consent is obtained from the participants for their identity to be revealed.

Throughout this research project, the views of the participants and those of the stakeholders are important. Therefore, I will ensure that these views are listened to, respected and acted upon. I will also endeavour to respect individual, cultural and role differences, including those involving age, disability, education, ethnicity, gender, language, national origin, race, religion, sexual orientation, marital or family status and socio-economic status.

7. Special arrangements made for participants with special needs etc.

n/a

8. Give details of any exceptional factors, which may raise ethical issues (e.g. potential political or ideological conflicts which may pose danger or harm to participants):

Due to the personal nature of this research it is important that participants do not at any time feel that their professional identity is threatened. Therefore, the right to opt-out (withdraw) followed by destroying relevant data collected must be strictly adhered to.

Due to the nature of arts-based research methods it is possible that participants might change their opinion on consent depending on the imagery that is produced during the research project. Therefore, it will be important to revisit consent in a 'flexible' manner and as a 'rolling process' (Banks, 2001). Should consent forms be revisited amendments will be initial and dated or a new consent forms will be completed.

Welsh as first language – candidates whose first language is Welsh will be offered the opportunity to write responses in Welsh and translations will then be provided for use in the data analysis. Translation will be completed by an outside translator (Welsh-English) and participant anonymity protected as necessary.

This form should now be printed out, signed by you on the first page and sent to your supervisor to sign. Your supervisor will forward this document to the School's Research Support Office for the Chair of the School's Ethics Committee to countersign. A unique approval reference will be added and this certificate will be returned to you to be included at the back of your dissertation/thesis.

***N.B.** You should not start the fieldwork part of the project until you have the signature of your supervisor*

This project has been approved for the period: *Sept 2013* **until:** *Sept 2015*

By (above mentioned supervisor's signature): *E. [redacted] u* **date:** *27/8/13*

***N.B. To Supervisor:** Please ensure that ethical issues are addressed annually in your report and if any changes in the research occur a further form is completed.*

GSE unique approval reference: *D. 12/13/43*

Signed: *[redacted]* **date:** *20/9/13*
Chair of the School's Ethics Committee

Chair of the School's Ethics Committee

Appendix H

Participant Information and Consent Form



GRADUATE SCHOOL OF EDUCATION

INFORMATION SHEET - Participant

Title of Research Project: **IMAGES of IDENTITY**

Researcher: Ms. S. Key (see contact details below)

Supervisor: Dr. E. Hall

Programme of Study: Doctorate in Education (EdD), University of Exeter, UK

Project Outline:

This project was originally derived from my personal experience as an art educator and observations from the field of art education in the UK. Aspects of professionalism and our understanding of our own professional identities is a key area of interest for the development of this research and draws on the writing of Judyth Sachs (2003), amongst others, in relation to professional identities. The theoretical approach for this project is linked with the post-structural writings of John Dewey and Deleuze & Guattari. As a whole this project involves a more in depth investigation in to how other art educators in the UK perceive their own identities as artists, teachers and researchers.

Aims:

This research aims to provide a voice for teachers to express not only their own identities but also help provide insight in to their own teaching methods. It will be an opportunity to gain an understanding of their own identity and aid their professional development by exploring their own interests as teachers and in teaching. Ultimately aiming to answer the main research question – *How do mid-career art educators perceive their professional identities?*

Candidate Selection:

Candidates are selected based on their teaching subject (secondary art or design) and their status as mid-career teachers. Participations should reside and work in the UK.

Activities:

Participants will be asked to answer a series of questions through the medium of 'collage'. To complement this visual imagery, participants will be requested to reflect on their imagery by writing brief memos. In addition, to this activity participants will complete an initial questionnaire and partake in semi-structured interviews toward the end of the project.

Anonymity and confidentiality will be maintained for all participants, see consent form.

If you have any concerns about the project that you would like to discuss, please contact:

Ms. S. Key email: phone:

or

Dr. E. Hall, University of Exeter, St. Luke's Campus, Heavitree Road, Exeter, Devon. EX1 2LU

Data Protection Act: The University of Exeter is a data collector and is registered with the Office of the Data Protection Commissioner as required to do under the Data Protection Act 1998. The information you provide will be used for research purposes and will be processed in accordance with the University's registration and current data protection legislation. Data will be confidential to the researcher(s) and will not be disclosed to any unauthorised third parties without further agreement by the participant. Reports based on the data will be in anonymised form.
Revised March 2013

PARTICIPANT CONSENT FORM

Title of Research Project: **IMAGES of IDENTITY**

I have been fully informed about the aims and purposes of the project.

I understand that:

there is no compulsion for me to participate in this research project and, if I do choose to participate, I may at any stage withdraw my participation and may also request that my data be destroyed

I have the right to refuse permission for the publication of any information about me

any information which I give will be used solely for the purposes of this research project, which may include publications or academic conference or seminar presentations

if applicable, the information, which I give, may be shared between any of the other researcher(s) participating in this project in an anonymised form

all information I give will be treated as confidential

the researcher(s) will make every effort to preserve my anonymity.

I consent to the use of the images associated with this research to be used in the doctoral thesis as well as the following: (please tick boxes)

- ☐ academic papers/journals published by the researcher(s)
- ☐ the research website <http://www.artisticintellect.com/>
- ☐ academic presentations by the researcher(s)
- ☐ an exhibition of works related to this research

The copyright of the images created in this research remains with the maker and is only to be used outside this research with the permission of the maker.

.....
(Signature of participant)

.....
(Printed name of participant)

.....
(Date)

One copy of this form will be kept by the participant; a second copy will be kept by the researcher(s)

If you have any concerns about the project that you would like to discuss, please contact:

Ms. S. Key email: phone:

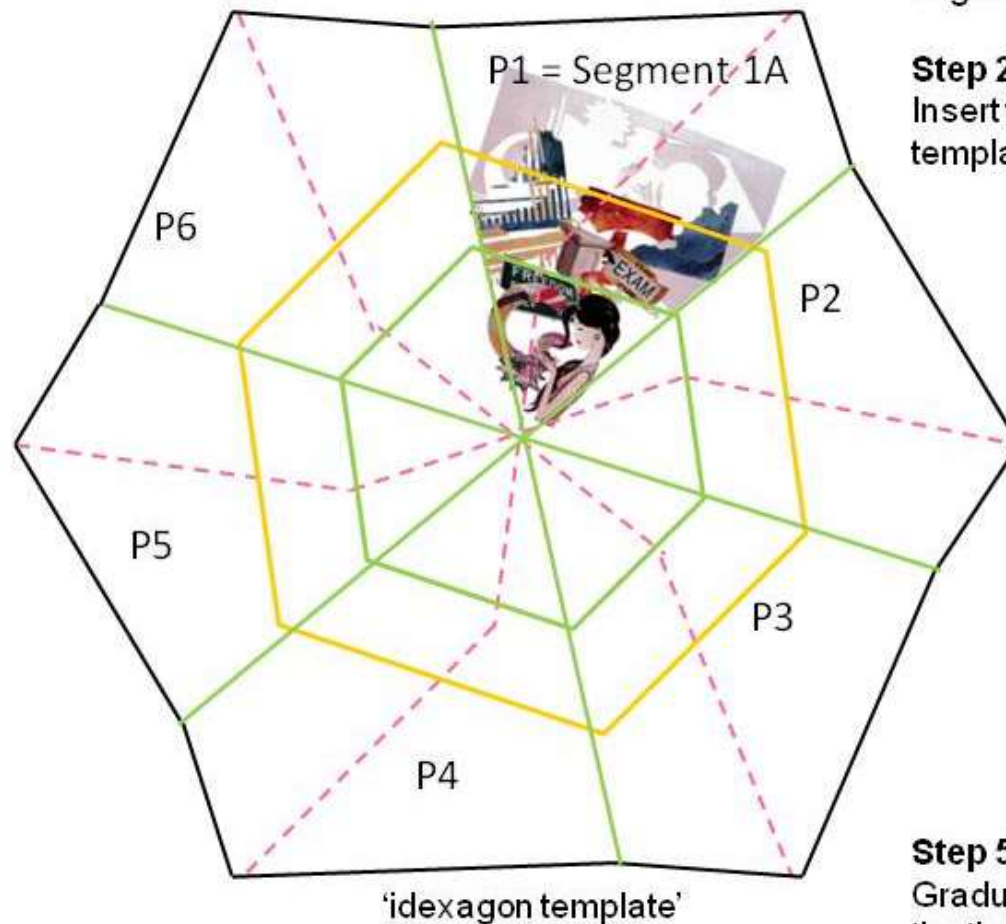
or

Dr. E. Hall, University of Exeter, St. Luke's Campus, Heavitree Road, Exeter, Devon, EX1 2LU

Data Protection Act: The University of Exeter is a data collector and is registered with the Office of the Data Protection Commissioner as required to do under the Data Protection Act 1998. The information you provide will be used for research purposes and will be processed in accordance with the University's registration and current data protection legislation. Data will be confidential to the researcher(s) and will not be disclosed to any unauthorised third parties without further agreement by the participant. Reports based on the data will be in anonymised form.
Revised March 2013

Appendix I

Idexagon Template



Step 1 –

Using the original collages create a series of segments using salience analysis (see Figure 4.8).

Step 2 –

Insert the salience segments in to the 'idexagon template'. The segments are ordered as follows:

- P1 = Segment 1A
- P2 = Segment 1B
- P3 = Segment 2A
- P4 = Segment 2B
- P5 = Segment 3A
- P6 = Segment 3B

Step 3 –

Using origami methods of folding, Crease the green and yellow lines by folding them inward using a ruler.

Step 4 –

Crease the pink dotted lines by folding them outward using a ruler.

Step 5 –

Gradually bring the corners together to create the three-dimensional shape. (see Figure 2.4)

Video demonstration of Steps 3-5: <http://artisticintellect.com/papers-presentations>

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